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*Weekly Review OF THE World's Music*

Forty-Fourth Year Price 15 Cents

Published weekly by the Musical Courier Company, Inc., 437 Fifth Ave.,  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXVI NO. 21

NEW YORK, THURSDAY, MAY 24, 1923

WHOLE NO. 2250

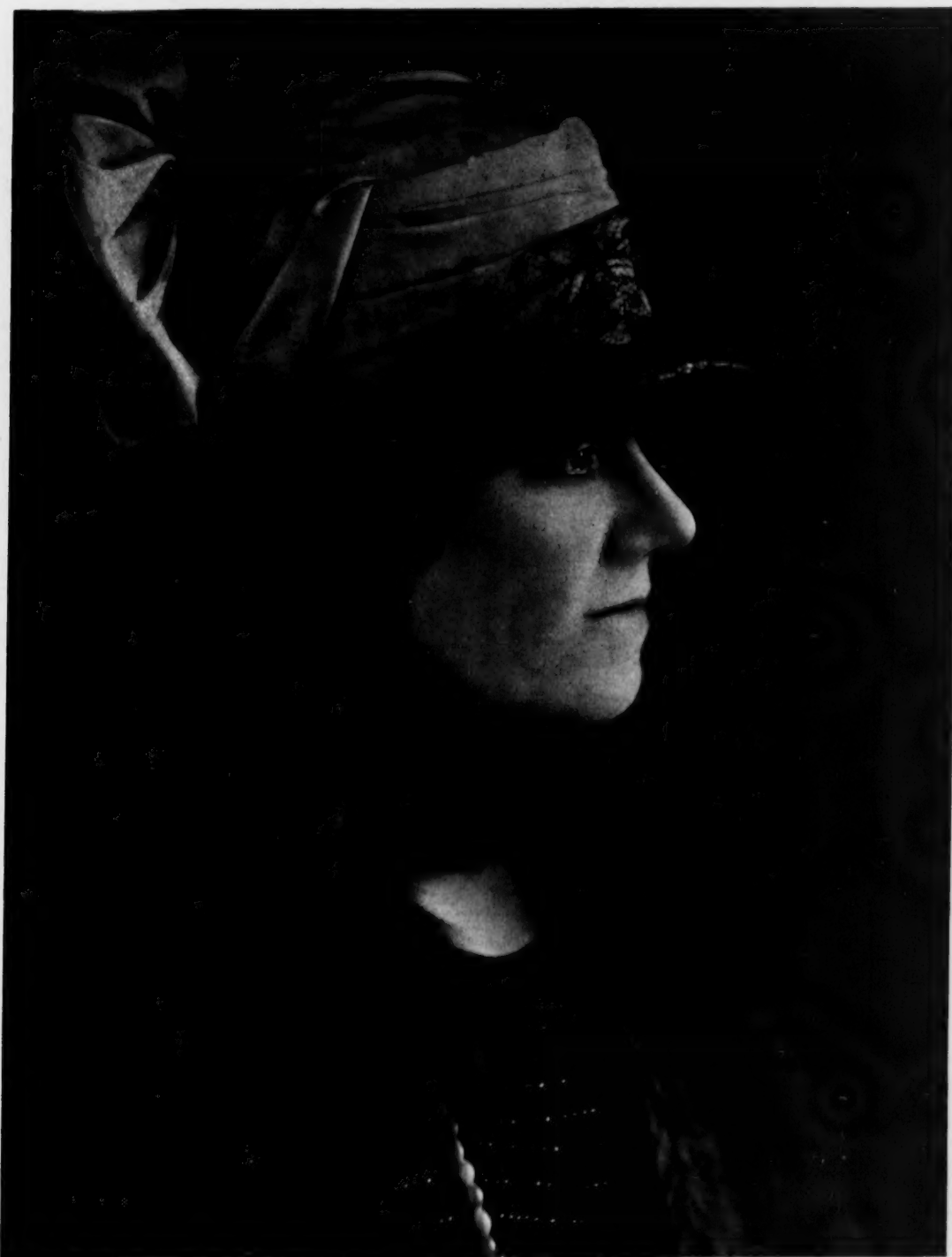


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## LONDON HEARS A VARIETY OF PROGRAMS

Sir Thomas Beecham Comes Back and Triumphs at Albert Hall—D'Albert Does Likewise—Hayes Winning Striking Success—Edgar Stillman Kelley's Quintet Admired—Ravel Conducts Ravel—Coates Presents a Richter Symphony—Meta Reddish Sings Well—Deering Makes Instant Impression—Zacharewitsch and Ysaye Return—Other News

London, April 27.—This dull, cold, wet April of 1923 was certainly not the kind of April Browning had in mind when he wrote from Italy that he wanted "to be in England now." The concert season, however, revived after the lull of Easter and has almost reached the level of pre-war entertainment, except that London is still without grand opera.

Operatic singers appear here as usual, but in the concert room and not on the stage. Kristyna Morfova gave a recital in Aeolian Hall and proved herself so brilliant and powerful a soprano that Lionel Powell at once transferred her to the more congenial vastness of Albert Hall, where her operatic vigor and plenitude had ample scope. In the concert room, however, a singer who knows no English is handicapped in England, and as there is no grand opera here at present I fear that Kristyna Morfova will not be able to do herself justice. Another singer whose name I withhold sought to overcome his deficiencies by getting up a few English songs for his recitals. It was a relief to hear him revert to French and German again after an attempt to make geef me thigh hants sound like give me thy hands. But I need say no more about the woes of operatic singers who have no opera to sing in.

### URSULA OFF FOR ITALY.

Ursula Greville, I am told, is thinking of going to Italy to go into opera. At present she is doing concert and oratorio work. I heard her sing some ineffective solos with the Wolverhampton Choir in Queen's Hall recently, and later heard her sing very beautifully a number of songs by Brahms and other composers in Steinway Hall. She is very much delighted with her recent visit to America.

### FIFTY CELLOS IN UNISON.

Herbert Walenn gave a concert in Wigmore early in April to demonstrate the efficiency of his cello pupils. There were several works for cello written in twelve-voiced counterpoint, but the compositions which impressed me most were simple melodies played by fifty cellos in unison. Such an awe inspiring volume of cello tone I never heard before. No orchestra has fifty cellos. And an orchestra with fifty cellos would not play in so small a hall as Wigmore. I seemed to be a kind of musical Gulliver at a concert in Brobdingnag.

### SIR TOMMY COMES BACK.

Sir Thomas Beecham has at last recovered from his long illness and came back in triumph at the Albert Hall with an orchestra of 175 players. He was received tumultuously by an enormous audience which evidently had not forgotten his sacrifice of health and fortune for the sake of opera in England. Since the concert, however, I have heard no more of Sir Thomas, and I do not know what his plans for the future are.

### D'ALBERT DOES THE SAME.

Eugene Francis Charles D'Albert, as he was named in Glasgow some fifty-nine years ago, who is known to the musical world as Eugen D'Albert, came to London in the second week of April and gave a recital of Beethoven only, attracting a fairly large audience to Queen's Hall. I saw well known pianist in all parts of the hall, and the rest of the audience consisted largely of music students armed with copies of the works the famous pianist has so carefully edited. D'Albert, of course, has done his popularity in England no good by his anti-patriotic idiosyncrasies, and some of the newspapers were careful to remind their readers of D'Albert's alleged wartime criticisms of England. But the British public has finished with the war and its wild oratory. D'Albert was judged entirely on his merits as a pianist and not as a collector of naturalization papers and marriage licenses. He proved himself to be the same great musical architect as of old. The temple he built was magnificent, though many of the stones were rough hewn and badly chipped. In spite of blurred passages, harsh tones, wrong notes, he carried all before him by the force and grandeur of his style and his masterful personality.

A few days later he played a more varied program of piano compositions in huge Albert Hall, which he filled with his thundering tones. The Steinway he assaulted stood the gruelling wonderfully and I could not detect a unison out of tune at the end of the recital. The pianist was enthusiastically applauded and had to lengthen his program considerably. His success, however, has not yet induced the proprietors to change the name of the building to D'Albert Hall. In the artists' room after the recital he showed me that several of his finger tips were split and bleeding. I do not know how he could play at all. He intends to visit the United States again, and he told me he would like to be in New York when one of his operas was being performed at the Metropolitan, though he recognized the difficulty.

### PAGANINI'S.

Two young ladies, bearing the charmed name of Paganini, and advertised as lineal descendants of the "great Nicolo

Paganini," gave a joint recital in Wigmore Hall two weeks ago. Andreina Paganini, violinist, and her sister, Giuseppina, pianist, proved that ladies by any other name would play as well. They gave an agreeable performance of various works in an unaffectedly natural way but they added no lustre to a name they had better avoid. The general public may expect more from a Paganini, though a little reading is enough to show that the laws of heredity are not the immutable laws of the Medes and Persians.

### HAYES WINS STRIKING SUCCESS.

From whom, for instance, does the Negro tenor, Roland Hayes inherit his power to hold captive the attention of

with a storm of applause. He has unquestionably won an enviable position in the concert world of London.

### FAFNERING.

Elizabeth Nichols, soprano, and Lily Payling, contralto, gave vocal recitals in Aeolian Hall and Albert Hall respectively. The latter is an Australian singer whose reputation

(Continued on page 46)

## JOHN McCORMACK TAKES GERMAN CAPITAL BY STORM

Huge Audience Refuses to Stir at End of Long Program Until the Celebrated Tenor Adds Mother Machree—His German Superb—Called "a Great Musician"—Many Americans in Audience

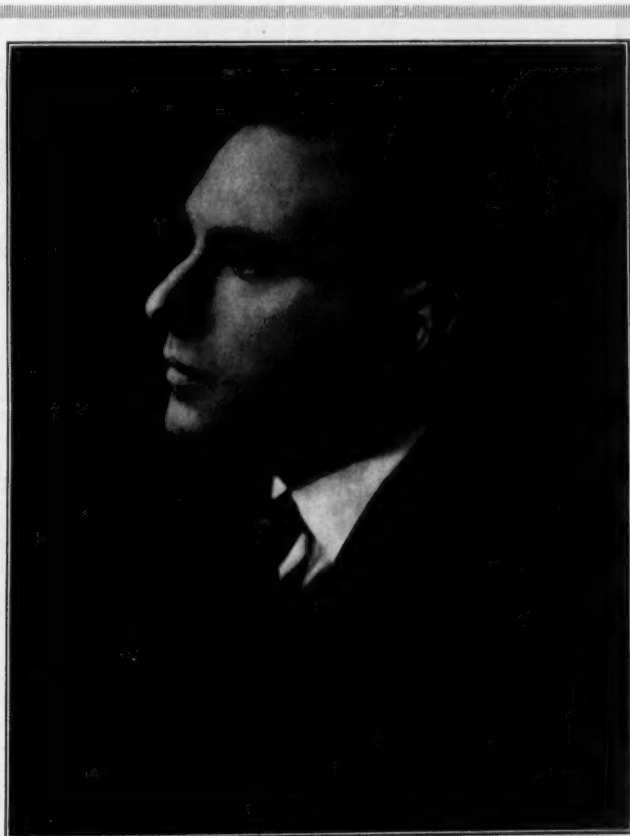
Berlin, May 8.—The end of the season has brought an aggregation of fine singers to Berlin that is altogether unusual. At the head of this galaxy stood John McCormack, who had introduced himself to the Berlin public as soloist with the Philharmonic Orchestra two weeks ago. He gave his song recital in the largest concert hall, the Philharmonie, and this was very nearly sold out at prices sixty per cent. above anything that has ever been charged before in Berlin. The entire American colony was there, of course, and refused to budge after a more than two hours' program until the Irish tenor had added Mother Machree to his encores. For the rest, however, the Irish folksong played only a very small part of the program, the bulk of which was made up of classic arias, and songs by Schubert and Wolf.

The way in which John McCormack sings these songs is astonishing. Aside from the beauty of tone and the musical taste that are familiar virtues in everything he does, he exhibited a degree of excellence in his German diction and an almost exhaustive understanding of their poetic and emotional import, which for a non-German was thought impossible. His masterful vocalism and the intense and absolutely inborn musicality which is a constant source of wonder to those who have heard only about the "popular" McCormack, was most telling in two Handel arias and Lotti's familiar Pur dicesti, and most of all in a delightful aria in *stilo antico* by Donaudy, which he gave as an encore—perhaps the gem of the whole evening. But then—how beautifully he sang Du bist die Ruh, Der Jüngling an der Quelle and Hugo Wolf's Schlafendes Jesukind, not to mention the intensely emotional Una Waun and the lilting My Lagan Love, which like a lot of other numbers he had to repeat. Rachmaninoff (whose songs I thought rather cheap) and Bax closed the program, which comprised about every kind of song literature there is. Edwin Schneider accompanied him as usual and came in for his due share of praise.

Critical opinion as to McCormack's voice is divided here, largely because a slight indisposition prevented him from giving his maximum on the high notes, but also because the light tone color of the Irish tenor voice is unfamiliar in Germany. There are, however, no two opinions as to his art: of all the international singers who have recently visited Berlin he is considered the finest musician, and the sincerity and depth of his utterance has found acknowledgment everywhere. As for myself, I have come to the conclusion, as many others must have, that the secret of John McCormack's tremendous popularity is not in any concessions he may make to popular taste, but in the supreme art which he bestows even on the slightest ditty, and the

great simplicity and sincerity of his utterance, which carries conviction in everything he does.

The ovation that "Our John" got in Berlin must have reminded him of home. People stood, applauded and shouted until the lights were turned out, and then kept on till he began to sing again in the dark. This process was repeated twice or three times and then there was a stampede for the artist's door. Whereupon John was whisked off to his hotel, then to Paris and to London. Such is fame! C. S.



GIUSEPPE BOGHETTI.

well known vocal teacher of New York and Philadelphia. One of his artist pupils, Lisa Roma, soprano, has signed a two year contract to be under the management of R. E. Johnston. Another artist pupil, Marian Anderson, contralto, has won so much success in concert that she bids fair to rival that other colored singer, Roland Hayes. Anna Adams and Reba Patton, sopranos, are other successful Boghetti artist pupils. Mr. Boghetti will be so busy teaching this summer that his only vacation will be some week-end fishing trips.

international audiences and touch the hearts of his hearers with the appeal of his voice? Wigmore Hall was crowded to the doors at his recital here a few days ago and he had to sing several extra numbers at the end. His command of the attention of his hearers depends as much on his personality as on his voice. At the close of an unaccompanied spiritual his voice died away to a whisper and the audience kept an unbroken silence as long as he stood motionless. When he bowed and retired he was greeted

## NEW YORK PHILHARMONIC AND CITY SYMPHONY JOIN FORCES

Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society, announces that the Philharmonic Society and the City Symphony Orchestra will join forces under a plan whereby the latter organization, in co-operation with and under the direction of the Philharmonic, will develop the campaign for reaching a greatly enlarged public which the City Symphony started last season.

Among the officers and underwriters of the City Symphony who sponsor this amalgamation and who will in the future be affiliated with the Philharmonic are General and Mrs. Coleman du Pont, Bartlett Arkell, Mr. and Mrs. Manton B. Metcalf, Mr. and Mrs. Lewis L. Clarke, General and Mrs. Louis W. Stotesbury, Mrs. Louise Ryals de Cravito and many others.

The main channel for the continuation of the City Symphony's program of reaching a new and larger public will be the Metropolitan Opera House series of the Phil-

harmonic on Sunday afternoons and Tuesday evenings. Details for the practical working out of the plans are being arranged by the management of the Philharmonic Society and the auxiliary committee of the Philharmonic consisting of Mrs. Vincent Astor (chairman), Mrs. Newbold Le Roy Edgar, and Mrs. Charles S. Guggenheimer (vice-chairman).

The City Symphony brings to the Philharmonic a citizens' committee with a paid membership of over seven hundred. Mrs. de Cravito who was largely responsible for the founding of the City Symphony and for its civic ideals will act as chairman of the citizens' committee.

The Philharmonic, only recently affiliated with the American Orchestral Society, of which Mrs. Harriman is president. In no way will the plan affect the personnel of the Philharmonic Orchestra. Willem Mengelberg, Willem Van Hoogstraten and Henry Hadley will divide the conductorship, and Arthur Judson will be the manager.

## ROME HEARS RESPIGHI'S PRIMAVERA, NEW ORCHESTRAL WORK, CONDUCTED BY MOLINARI

Sibelius Conducts Program of His Own Works—American Scholarship Students Give Concert—Wanda Landowska Scores Success

Rome, April 12.—The most important concert of the Easter season was undoubtedly that at the Augusteo, at which Molinari conducted the mammoth new work of Respighi entitled *Primavera* (Spring) for orchestra, soli and chorus—altogether three hundred and fifty performers. The composition is wonderfully effective even if at times too noisy—oh, those poor brasses! But on the whole highly pleasing, very erudite without being abstruse. It is fine, flowing music and impresses one by reason of its sheer



WANDA LANDOWSKA AND MANUEL DE FALLA.

Mme. Landowska is the well known expert player of harpsichord, Manuel de Falla the most prominent Spanish composer of today. Señor de Falla has written a special harpsichord part for Mme. Landowska in the score of his new opera, *Retablo*. The picture was taken last November in de Falla's garden at Granada, Spain.

majestic grandeur. Molinari did wonderful work with the orchestra and so did young Traversi, the chorus instructor. Respighi was called out several times at the close of the performance, and the enthusiasm of the public was immense. The soloists were Ester Mazzoleni and Ester Guggeri, sopranos; Maria Lazzari, contralto; Paolo Soffiantini, tenor; Fabio Ronci, baritone, and Salvatore Baccaloni, bass. All of them did their respective parts with success. The rest of the program consisted of excerpts from the works of Zandonai (*Valle del Sole*), Franco Alfano (*Sankuntala*, little success), and the fourth act of Norma.

### SIBELIUS' FIRST APPEARANCE AT THE AUGUSTEO.

Jean Sibelius, the Finnish composer, was welcomed as an old friend here, since this was his eighth visit to Rome; but it was his first appearance in the Augusteo. His program consisted exclusively of his own music, which was perhaps not a happy idea, especially since Sibelius' music is rather melancholy and nostalgic in character and tended to make the occasion rather heavy and depressing. He sings and sings his folklore to a fine orchestral accompaniment, and even though his heart is in the work, it is often dreary for an audience. Besides this distinguished visitor, Rome recently heard the Zurich Harmonie, an admirable chorus of male voices, in a beautiful concert with a vast program made up mostly of music of their own country. They, too, sang their folksongs, but the effect was inspiring, and they were highly appreciated and enthusiastically applauded.

### AMERICAN SCHOLARSHIP STUDENTS GIVE CONCERT.

This year another American, Randall Thompson, has been added to the scholarship students sent to the American Academy in Rome to continue their studies. Together with Leo Sowerby and Howard Hanson, he was heard in a concert in the beautiful ballroom of Villa Aurelia. Compositions by each of the young composers were on the program. Mr. Thompson's *Serenade in Seville* to a text by Robert Cameron Rogers, portrays the Spanish atmosphere in a most efficient and charming manner, the music flowing easily in its delightful harmonic garb. Howard Hanson's contributions were some songs written in 1915-1916 (why not something new?) to texts by the German poet Uhland, and by Walt Whitman. Both the composers were warmly applauded as well as the singer, Mme. de Crisogono, who handles her splendid voice with great skill, and who in spite of her name is a German and therefore thoroughly at home with the Uhland text. Leo Sowerby came next, but instead of the songs which were announced, played a group of his beautiful and intricate piano compositions, in a masterly fashion.

### WANDA LANDOWSKA AND OTHER SOLOISTS.

Wanda Landowska is a profound and original artist who merits more than mere mention en passant. Her art is marked by precision, sentiment and depth. She is an ardent student and has published several articles on the subject of the harpsichord, which she has studied from the remotest years of its existence. She imbued a program of the old classic masters—Bach, Scarlatti, Daquin, Rameau, Couperin—with all the enchantment and charm of her unusually refined art. The audience, of course, was carried away and there was hardly a limit to the applause and the demand for encores which the artist accorded with that graciousness so characteristic of her. Mme. Landowska

has recently been sojourning in Spain, and it is interesting to mention that Manuel de Falla, the Spanish composer, has written quite an important part for harpsichord in the score of his newest opera, *Retablo*, which will be entrusted to her. The first audition of this new work will take place in the palace of the Princess of Polignac in Paris.

Among the numerous other concerts those of Maurice Ravel, Arrigo Serato, and the choral concert in the Sala Sgambati stand out prominently. Ravel's concert was devoted exclusively to his own compositions and again, even though not so accentuated as in the case of Sibelius, the idea was not altogether a happy one. Assisting Ravel were Mlle. Dettelbach, soprano; the violinist, Principe; Crepax, cellist, and Mme. Macola, pianist. Ravel was cordially received when his sonatina was played.

Arrigo Serato, the Italian violinist, made his first appearance here for some time. He chose the three B's as a real tour de force, from which he came out victorious. He was heartily welcomed again after his absence and applauded to the echo for his great achievement.

Another concert of interest was that given in the Sala Sgambati under the direction of Alessandro Bustini, teacher of piano and harmony at the Santa Cecilia. The activity of this man is quite extraordinary, for not only does he arrange the weekly Monday concerts but numerous others as well, making himself at times the despair of the critics. On this occasion the program was devoted to sacred music and contained excerpts from Mendelssohn's oratorio, *St. Paul*; Sgambati's *Ave Maria*, for mixed chorus, not yet published but loaned for this performance by Sgambati's widow; and Pèrosi's *Stabat Mater*, for soli, chorus and orchestra, the pièce de resistance of the program. The soloists were Mme. Gobbi, soprano, who sang beautifully; Cordelia Diaz,



THE AMERICAN PRIXS DE ROME.

Leo Sowerby, Harold Hanson and Randall Thompson (left to right), the three American Prix de Rome men in music, photographed in the courtyard of the beautiful American Academy building at Rome.

mezzo, less successful; Valentini, tenor, and the basso, Salvatore Baccaloni, who is better adapted for humorous parts than for religious music. Maestro Bustini conducted with vigor as well as delicacy and with all the artists was tendered an ovation.

DOLLY PATTISON.

## TWENTY-FOURTH FESTIVAL OF THE ASSOCIATION OF SWISS MUSICIANS NETS FEW GOOD WORKS

Three Works Singled Out as Significant—Ansermet Conducts

Geneva, April 9.—To Geneva was accorded this year the honor of entertaining the Association of Swiss Musicians (Swiss Tonkünstlerverein) and, beautiful weather aiding and abetting, Geneva did herself proud. Three long concerts, an assembly of the members of the association and a modest banquet, all within the space of two days, seemed like crowding the mourners, but the latter were heroic and stood the ordeal manfully.

The program of the first concert at the Salle de la Reformation, Saturday afternoon, April 7, was devoted to chamber music and songs, the first number being a sonata for cello and piano by Walter Lang (Zürich), played by the composer and Joachim Stutchewsky. Notwithstanding the latter's expressive performance, the sonata proved to be of the "improvisation" and formless order, yet showing distinct traces of talent. This was followed by four Sonnets for soprano, flute, violin and cello by Frank Martin (Geneva) to text taken from Les Amours of Ronsard and this number proved entirely delightful. Martin's music has a certain Virgilian atmosphere about it—a slight archaism that is most attractive and it was undoubtedly the most successful item of the program.

To the intense regret of all present, Ernest Bloch's sonata for violin and piano was not performed, owing to the serious illness of Joseph Szigeti, the renowned master of the violin. The five songs by Friedrich Klose (Thune), sung by Mme. Philippi with Dr. Hermann Suter (Kapellmeister at Basel) at the piano, although splendidly performed by both artists, were disappointing and far inferior to the generality of Klose's works. Fritz Brun (Kapellmeister in Berne), whose string quartet followed, is certainly a very superior musician so far as the technique of composition is concerned, but he seems to desire to write in an undesirable manner. The composition is intensely serious, generally somewhat opaque and lacking in melodic flow and emotion. The third movement (a minuet) is certainly the most spontaneous while the finale is seriously marred by an irrelevant fugato. It was perfectly performed by the members of the Geneva quartet, F. Closset, Simon, Sottiaux and de Sanctis.

### HONEGGER'S CHANT DE JOIE THE CLOU.

The second concert took place in the evening at Victoria Hall, beginning with a Sanctus for mixed chorus, soloists, orchestra and organ by Paul Benner (Neuchâtel) which proved limpid, excellently written from a vocal standpoint and far more effective than the Nocturne (text by Jean Moréas) for contralto and orchestra by C. Mayor (Lausanne), which followed. Mr. Mayor certainly has dramatic instincts, but seems too inexperienced as yet to give them proper expression. His work was sung by Mlle. Lina Falk, a rising young contralto, gifted with a beautiful and highly expressive voice, who is rapidly gaining approval at Paris. Désespoir, for tenor and orchestra, by Philipp Strübin (Mühlhausen), to a text by A. Valabréque, proved expressive, being well written for both voice and orchestra; and Robert Blum's three little pieces for orchestra demonstrated indisputable gift.

That Othmar Schoeck is certainly one of Switzerland's most talented composers was proven by his music for *Das Wandbild*, a pantomime for orchestra, chorus of young girls (1) and baritone solo. Ferruccio Busoni, otherwise a composer, is the author of the pantomime. Delightful music, melodious and spontaneous, but perhaps disadvantageously judged when thus presented at a concert.

It was followed by one of the chief attractions of the entire festival, namely a *Chant de Joie* for orchestra by Arthur Honegger (Paris). Honegger's compositions always have real ideas and, what is rare nowadays, are solidly constructed, and the present work is no exception. It has all the robustness of a painting by Ferdinand Hodler, sternly logical even in its most "serious" dissonances and always perfectly clear and limpid. I can most heartily recommend it to the notice of our orchestral societies in America. Joseph Lauber's (Geneva) *Te Deum* for chorus, soli, organ and orchestra, concluded the second concert, proving that

the composer is an excellent musician, but that he is possessed of a somewhat fatal facility.

### INTERMEZZO COLERICO.

The annual assembly of the members of the association took place on Sunday morning at the Conservatory and the association's barometer indicated storm and much wind. Although the sky was cloudless, the members deemed it prudent to take moral umbrellas and raincoats. Those hailing from Germanic Switzerland form one group, while those of French Switzerland form two groups, the one comprising the adherents of the Schola Cantorum with Vincent D'Indy and César Franck as gods, the other being opposed to everything pertaining to the "Schola."

The Schola group complained that it had not been adequately represented on the programs of the festival, that partiality had been shown by the Jury, etc. Rhetorical lightning played, and feathers flew while Dr. Suter, one of Switzerland's most eminent composers, presided as Jupiter Tonans. I cannot here enter into the detail of the deliberations, but personally I am opposed to the teachings of the Schola, believing its influence to be desiccating. However, the storm passed, the maimed were consoled, and it was decided that next year's festival will be held at Schaffhausen on the Rhine.

### TEMPLETON STRONG'S ELEGY IN THIRD CONCERT.

The third and last concert took place on Sunday afternoon at Victoria Hall and was inaugurated by an overture for an Old Comedy by Reinhold Laquai (Zürich), which proved cleverly written, euphonious, but not particularly spiritual or sparkling. This was followed by two songs, *Die Muse*, and *An das Herz*, by Robert F. Denzler, first Kapellmeister of the Zürich opera, delightfully interpreted by Mme. Denzler. Needless to state that Denzler conducted his works with easy authority. The songs are the work of a serious and certainly very gifted composer.

An elegy by the American composer, Templeton Strong, now a resident in Switzerland, for violoncello and orchestra was the next number and was most beautifully performed by the solo-violoncellist of the Geneva Orchestra, A. de Sanctis, while Ansermet's conducting of the opus was beyond all praise. Then followed a fragment of the *Fête de la Jeunesse* et de la Joie (to be performed here integrally in June next) for soprano solo, chorus and orchestra, by Jacques-Dalcroze (Geneva). Dalcroze is a great favorite here and with reason, for his melodies appeal at once to the heart of the people by whom he is adored. Next came a *Poème Funèbre* for orchestra, chorus and soli, by Charles Chaix (Geneva), which, breathing the atmosphere of the Schola, proved to be a very serious and austere work. It was superbly performed.

The late Hans Huber's eighth symphony concluded the concert somewhat disappointingly, as it is not one of his best works, but it is the only one of his symphonies unperformed at a festival of the association—hence its selection. Thus ended the twenty-fourth festival of the A. M. S.

### ANSERMET CONDUCTS.

Upon Ernest Ansermet devolved the momentous task of directing a vast number and variety of works of various schools, and each and every work was directed with truly loving care. He even did his utmost to present inexperienced works in the most favorable light and for this he received the hearty thanks of all. Needless to state that he received an ovation at the end of the last concert.

M. Pictet de Rochemont, president of the Geneva orchestral society, was the indefatigable organizer of the festival and it is in a great measure thanks to him that the festival proved successful. That many of the works performed did not reach the high water-mark of excellence is but natural. The works of Schoeck and Jacques-Dalcroze cannot be fairly judged, being incomplete when given in concert form and as performed here. Undoubtedly the most successful works were Frank Martin's sonnets, Honegger's

(Continued on page 8)

# PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Twenty-first Installment]

(This series of articles was begun in the issue of January 4)

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## Octaves and Brass Effects

The trouble with old methods (which even the classic writers did not pay much attention to when it suited them to do otherwise) was that: First, they did not always clearly differentiate between harmony and melody; Second, they did not always allow for differences of weight, which means not only loudness but also the extent to which the attention of the listener would be directed to one or other parts of the musical fabric.

Those things were brought down as traditions from the days of polyphonic writing, and although the open-chord accompaniment became a perfect mania in the sonata and sonatina days of Haydn and his contemporaries, and although the veriest tyro makes no difficulty about song accompaniments, yet many a student will become confused when confronted with the same conditions in orchestra writing. It is strange enough.

Still more strange is the fact that these same students will work intelligently and without either hesitation or doubt over the orchestration of a popular piece of music, and will do all sorts of impossible things, with exactly the same conditions, in serious music.

All of which leads up to the statement, which is very necessary and very essential, that the average student takes the composition and orchestration of symphonic music much too seriously. The first duty of the teacher should be to impress upon the student the basic simplicity of the best and most successful compositions. They consist, invariably, of one melody, one harmony, one or two counter-melodies, or contrapuntal lines.

And it is almost invariably true that the less the talent the more the complication, until we reach the point where there is no well defined melody, when we know that the composer has nothing to say.

This does not mean tune, but motive, a musical invention or idea of some sort, if only rhythm. Goldmark, in this *Sakuntala* overture, writes a little tune, several little tunes, but uses really only the general shape and rhythm of them in the development. Thus we see the same thought as shown in Ex. 54 carried on in the bar which shall be our next illustration. (Ex. 55.)

Ex. 55

Ex. 55 is a musical score for a symphony orchestra. It features the following instruments: Oboe II, Clarinets in A, Fag, Horns open, Harp, Violin I, Violin II Viola, and Cello Bass. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The music is characterized by sustained harmony and a complex texture with multiple layers of sound.

Here the horns, in Ex. 54 marked "gestopft," i. e., stopped or closed, are marked "offen," open. Here the clarinet and the violins have the melody, doubled by the first horn in the lower octave. The violas and second violins are similar in the two examples. The cellos sustained instead of pizzicato. And the harp has a different figure.

But there is one distinct difference, a difference which, strangely enough, has the effect of changing the entire complexion of the passage—there is in Ex. 55 sustained harmony between the two octaves of the melody, played by the second oboe and the second clarinet.

Octaves are curious things and by no means without their pitfalls. Single octaves, double octaves, open double octaves, triple octaves, octaves filled in with harmony, octaves weak above and strong below or vice versa, octaves of

mixed colors, all have their own particular effect, and cannot be used at random.

How to know what the effect will be?

Well, it is a matter of listening, listening with the ear and with the mind, and knowing the scores. All that the writer can do is to call attention to these various possible differences. The sound of them cannot be described.

In this connection it may be well to speak of another passage in this same overture, the brass passage, page 9 of the score. (Ex. 56.)

Ex. 56

Ex. 56 is a musical score for a brass section. It features the following instruments: Trumpets, Horns, Trombones, and Tuba and Strings pisa. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The music is characterized by a series of thirds, which is a complex harmonic structure.

Here the trumpets are marked "a due," which means that both instruments play in unison. The expression is commonly "a 2." This passage looks complicated but is actually only a series of thirds after the first bar. Notice the third bar: the melody is played by two trumpets, the next note by two horns, the next by one horn and one trombone, the lowest also by one horn and one trombone.

It will naturally be asked: Why are the chords not full? The answer is (probably—one can never read the composer's mind with any certainty) that the changing harmony interferes. On the first beat of this bar the chord is an altered dominant, D-F-A-C; on the second beat it is another altered form of the same dominant (dominant of A minor), D-F-A-B. Students are referred to the *Perfect Modernist* for an explanation of this. Old harmonic methods treat these chords as two separate secondary sevenths.

Another probable reason why this passage is treated the way it is is simply because it is a passage of thirds. In other words, if the bass and melody were not in thirds it is possible that the C would be retained in the harmony. Wagner does exactly the same thing with one of the motives in the *Nibelungen Ring*. It is a descending passage of thirds forming a chord, and where the point is reached where a second would inevitably result from the downward motion, Wagner lowers the bass so as to make a third of it although it seems to upset the harmony.

Brass passages of all sorts are common, from the massive, and rather ordinary, but certainly effective, brass band effects in Liszt's symphonic poem, *Les Preludes*, to a highly emotional and soul-stirring bit of simplicity such as that shown in Ex. 57, which is taken from Tchaikowsky's fourth symphony, page 50.

Ex. 57

Ex. 57 is a musical score for a symphony orchestra. It features the following instruments: Wood, Bassoons, Horns, Trumpets, and Timpani. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The music is characterized by a series of thirds, which is a complex harmonic structure.

(To be continued next week)

## CINCINNATI NOTES

Cincinnati, Ohio, May 5.—Adolf Hahn, at present a member of the faculty of the College of Music, has been made director of the institution, taking effect July 1. He succeeds J. H. Thuman, who resigned a short time ago from the position of business manager. Mr. Hahn, aside from being a teacher in the violin department of the college (in which capacity he will continue), has also been director of the College of Music orchestra for the past two years. He is a well known musician in Cincinnati and has received practically all his musical education at the College of Music, being the first graduate student of the institution. Later he went to Europe for further study. He has been director of the Cincinnati Festival Orchestra, director of the Orpheus Club and choirmaster of Christ Church. The decision on the part of the board of trustees of the College of Music was unanimous and it is felt that the institution has a most favorable outlook for the future.

There will be several changes in the operatic forces of the Zoo Opera Company this season as announced by Ralph Lyford, director. Ludovico Tomarchio, dramatic tenor from Palermo, Italy, is coming to fill the roles formerly taken by Giuseppe Agostini; Fanny Rezia, coloratura soprano, is to succeed Ruth Miller; Anita Klinova, mezzo-soprano, supplants Elinor Marlo and Joseph Royer, baritone, who appeared here last season as guest artist in *The Secret of Suzanne*, will follow Greek Evans. Indications point to a successful season.

An artistic concert of ensemble music was given on April 26 at the Cincinnati Conservatory of Music by Elizabeth Cook and Annetta Otting Gaskins. These two pianists gave evidence of careful study and serious musicianship in a number of high class numbers, delightfully played. They were assisted by Mary Towsley Pfau, who sang a number of pleasing songs. The accompaniments were played by Grace Woodruff.

St. Mary's High School Orchestra gave an initial concert in the high school auditorium on April 29. The orchestra was directed by Garner Rowell of the faculty of the Cincinnati Conservatory of Music. He has had the organization under training for some months and it offered a well rendered program. The soloist was Theodore Niedzielski, baritone, a pupil of John A. Hoffman.

B. W. Foley, of the College of Music, presented a number of pupils in a recital at the Odeon on April 26. On April 28 the pupils of Edna Weller Paulsen were heard.

Violet Summer, soprano, was the assisting artist at the operetta, *Twilight Alley*, given by the Cleves Public School on April 27 and 28.

## London String Quartet in South America

The London String Quartet sailed May 5 on the S. S. Vasari for South America where it is booked for a tour of three months, returning to America for the Pittsfield festival, which opens September 27. James Levey, the first violin of the quartet, who was ill most of the winter and whose place was taken by Beckwith, has now entirely recovered his health and the latter has returned to England. The quartet begins its South American engagement at Buenos Aires, and will give concerts in Argentine, Brazil, Chili and Uruguay.

## Stanley Well Received at Oberlin

Oberlin College, Ohio, gave Helen Stanley an enthusiastic welcome when she appeared there in recital, April 17, this being her third visit in recent years. In his review of her singing, Professor Upton wrote: "Her voice is one of the most beautiful we know of. Rich, resonant throughout the entire range, it is always sympathetic and used with a fine understanding."

"We shall always reserve a prominent place in our course for her," was the comment of the director of Oberlin College in a letter to Mme. Stanley's manager.

After a busy season which has included operatic as well as recital and orchestral appearances, Mme. Stanley will spend a quiet summer in rest and study at her country home at Twin Lakes, Conn.

## Francis Rogers to Teach All Summer

Francis Rogers will divide his time this summer between Shinnecock Hills, Long Island, and New York City, spending two or three days of each week in town for the benefit of pupils who do not wish to interrupt their studies because of the warmer season.

## Ross Davids and Pupils Give Program

Mr. and Mrs. Ross David and three of their artist pupils gave a highly artistic and interesting program of songs at Christie Street Mission on the Saturday afternoon of Music Week.

## Extended Tour Next Season for Tiffany

Marie Tiffany, soprano of the Metropolitan Opera Company, will make an extended concert tour next season before rejoining the Metropolitan.



PROMINENT FIGURES AT THE SWISS MUSICAL CONGRESS.

Standing, left to right: Robert Godet, Mme. Rose Féard, Al. Mooser, Artur Honegger; seated, Ernest Ansermet, Frank Martin, Templeton Strong, Philip Strubbin. Godet was an intimate friend of the late Claude Debussy; he is interested in the publication of Moussorgsky's own version of *Boris*. Mme. Féard was chosen by Debussy to present the role of *Melisande* for the first time in London. Mooser is the best known Swiss critic and writer of music. The others are referred to in the accompanying story.

## SWISS MUSICAL CONGRESS

(Continued from page 6)

Chant de Joie and Cjaix's Poème Funèbre, all of which were applauded vociferously.

Among the soloists must be mentioned Mlle. Maria Philippi, Mme. Debogis-Bohy (of Bayreuth fame), Messrs. Bauer, Beckmaus and M. Loeffel, to whom all praise is due.

## AMERICAN WORK ONE OF "THE THREE"

It is only fair to add to "Beckmesser's" passing mention of Templeton Strong's Elegy for cello and orchestra that it aroused an amount of enthusiasm out of all proportion with its brevity. Switzerland's leading critic, M. Albert Moser, of *La Suisse*, singles this, the only American work in the festival (and one of two non-Swiss), out as one of the three that have any real value at all, and says:

"The case of Mr. Strong is singular. Here is a man educated and matured in a musical atmosphere which is not our own, who cultivates a form of expression not wholly corresponding to that which our epoch seeks after. At an age when the soul dries up, when inspiration weakens, Mr. Strong speaks to us in a language so convincing, with an accent so simple and so tenderly emotional, that he arouses the attention of even those whose tastes turn toward the more advanced and more bitter art of today. "The construction of this Elegy, moreover, proves a superb mastery. And the specialists will not go amiss in admiring this diaphanous orchestration, so light and so rich in color, with which Mr. Strong has clothed his work, in which the chief instrument has a solo part, well enough, without however dominating the score."

C. S.

## Clara Clemens to Summer in California

Clara Clemens has elected California as a summer vacation ground and plans to spend several weeks there instead of going to Europe as it was rumored she would. The soprano has been giving a series of seven historical song programs for the Ann Arbor Musical Club, and the presentation of this splendid cycle is one of the most striking contributions to music that Ann Arbor has had in several seasons. In the course of her seven recitals Mme. Clemens offered more than 150 of the finest examples in all song literature, an achievement of considerable magnitude.

## Rubinstein Club's Annual Business Meeting

The annual business meeting of the Rubinstein Club, Mrs. William Rogers Chapman, president, was held on May 16, at the Waldorf-Astoria. The reports and minutes for the year were read by Mrs. Jesse W. Hedden, recording secretary, and Mary Jordan Baker, corresponding secretary and

treasurer. The elected directors are Mrs. William Rogers Chapman, Mrs. W. H. Amerman, Mrs. Alexander H. Candlish, Mary Jordan Banker and Anna Wilson. Those on the election committee were, Mrs. George Thompson Coltr, chairman; Mrs. William B. Hale, Mrs. Henry Kraft, Mrs. J. Gustaf V. Lang, Mrs. Otto Mattes, Jean Taylor, Mrs. O. Spannaus, Mrs. E. F. Valentine, Mrs. William Van Tassel, Mrs. John Young and Mrs. Collin Wells. Mrs. Chapman thanked individually all those who were on the different committees during the past season, and Jesse Hedden, chairman of decorations for the Annual White Breakfast, was presented with \$50 in gold. Alice M. Shaw, the club's accompanist, was given a chest of silver from the club members.

## Elman Concludes Record-Breaking Season

When Mischa Elman left the stage at Carnegie Hall last Sunday afternoon, May 20, at the end of his concert there, he concluded a season's concert tour which comes close to the record for the number of engagements played. Commencing his season on September 26, 1922, at Stamford, Mr. Elman played continuously until May 20, making one hundred and seven appearances in all.

Six of these were in New York (two at Carnegie Hall and four at the Hippodrome), three each in Chicago and Boston, two each in Philadelphia, Montreal, Los Angeles and San Francisco, and there were single appearances in practically every principal city of the country.

Mr. Elman sails for Europe on May 29, where he will play in London, Paris and Berlin. He will return in the early fall to resume his concert work here. His tour for the season of 1923-1924 is being booked exclusively through the Mischa Elman Concert Direction, Max Endicoff, manager.

## Skilton's Witch's Daughter at Kansas Festival

The choral work, *The Witch's Daughter*, on Whittier's poem, by Charles Sanford Skilton, professor of music at the University of Kansas, received an elaborate performance at the Pittsburg, Kans., Music Festival, on April 26 by a chorus of three hundred voices and orchestra of thirty-five, under the direction of Walter McCray. The solo parts were taken by Mrs. Herbert Hakan, of Pittsburg, soprano, and Gustav Holmquist (lately deceased.—Ed.) This was the fourth performance of this work, which is rapidly gaining the attention of choral societies all over the country. The first performance was by the St. Louis Pageant Choral Society and Symphony Orchestra, under Frederick Fischer.

## Jacksonville Enjoys Macbeth

Florence Macbeth's reception on the occasion of her debut in Jacksonville, and in Florida, too, was a cordial one when, assisted by George Roberts, pianist, she recently closed the Benedict and Meyer series of all-star concerts in the Duval Armory. The audience, which was unusually large, enjoyed the program offered, particularly the *Thane's* *Kum Kyra*, the mad scene from *Lucia*, and the encores *Annie Laurie*, *Ho, Mr. Piper* (Curran), and *The Last Rose of Summer*.

## Neill Booked for Concertgebouw Orchestra

Amy Neill, violinist, has been engaged as soloist with the Concertgebouw Orchestra in Amsterdam, under Mengelberg, in November of this year. She played the Glazounoff concerto in Vienna on April 28 with the Vienna Symphony Orchestra, and scored such a success that she was immediately engaged for two concerts in October. Miss Neill will not return to America until Christmas.

## Bachaus Under New Management

William Bachaus, pianist, will be under the direction of Concert Management Arthur Judson hereafter, and will start his next American tour about January 15. Mr. Bachaus will play in this country between that date and April 15 next season, and his bookings include many orchestral and recital appearances.



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## THE APPLAUSE

By Romualdo Sapio

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The craving for the applause of the world is as old as human vanity. All those who bestow applause and those who seek it are in turn givers and receivers. It takes infinite forms. From the hero worship of the nations to the stamping of feet accorded to the circus clown, it represents a stupendous gamut of emotions, joys and sorrows, noble efforts and base compromises.

To some people the applause spells Glory!—to some, Money!—and to the luckier ones it spells, Both!

All, with rare exceptions, long for it, work for it, live for it, in some cases, die for it! Not long ago a famous Japanese actor, whose Oriental name I cannot remember, exasperated over the indifference of the public in his final scene of a drama where he had to execute himself in Japanese fashion, swore to conquer his audience at any cost, and one night he killed himself for good. The applause came, and it was his last. He had paid for it with his life!

The emperor Nero, of bloody memory, was very sensitive to the applause of the crowds. Having among his doubtful accomplishments that of composing verses, he used to recite them in the theaters. On those occasions all his friends and attendants were ordered to be present and to applaud him. They were re-enforced by a number of hired spectators whose duty was to swell his success, and woe to the slackers, Nero was no trifle!

The modern claqué, which after all is an old institution, does not run such high risks, and goes on merrily to the satisfaction of both parties: the contractor and the hirelings. But what about a third party: the real public? And what about real art and its dignity? The real public is composed of all those persons who pay for their admission to any place of amusement and want to enjoy the performance undisturbed. They are willing occasionally to show their approval with applause, even to transcend, like all the rest, to wild demonstrations of enthusiasm when justified. But this only because such is the custom. If some other means of showing approval could be adopted, they would not regret the present way, which is a residual inheritance of barbarism.

As for the damage which applause does to art, volumes could be written. The applause at musical performances needs to be considered under two distinct aspects: One is physical, the other moral.

The physical aspect is of a vulgar and disturbing character. In years to come, when supersensitive generations will look back into the past, they will wonder how their worthy ancestors could stand it! The idea of an audience interrupting a performance with noisy demonstrations to

show satisfaction will seem absurd and grotesque. And so it is. But we are used to the racket and find it perfectly correct.

The moral aspect is still more serious. The artist is confronted with a perplexing problem: "To be or not to be (applauded), that is the question." If it were only a matter of pride and personal feeling, the issue would not be of very great consequence. But when success or failure are gauged by the amount of immediate approval expressed by hand-clapping, the artist cannot get along without it. He must strain every nerve to obtain it at all cost. No matter how great he is, the fear of not evoking sufficient approval haunts him from the first steps in the career to the last. It represents a detrimental factor in all his work.

As the ways of obtaining the applause of the public are not always legitimate and conform with the true expression of art, so the temptation to resort to clap-trap and cheap effects is very strong. Few can resist it. The consequence is that often real art and artistic ideals are sacrificed on the altar of mere effect, for a passing acclamation which is but forced and unjustified. It is not uncommon to witness a night performance noisily acclaimed, followed by adverse criticism in the papers the morning after. Such reactions are inevitable.

Premier Mussolini of Italy, it is said, has urged the passing of a new law which will forbid noisy demonstrations of disapproval in the theaters, such as hissing, cat-calls, howls et similia. That is a step in the right direction. The next move should be to prohibit the applause. And why not?

The same reason in both cases suggests the same ruling, namely, the protection of that part of the audience which happens to be of a different opinion. As matters stand, anybody is allowed to express his opinion by means of noise. And when opinions are very much divided and feelings run riot, one section of the public applauds, the other hisses, and the neutral third part gets the worst of the conflict. Similar occurrences are not infrequent, especially in Latin countries. It is unnecessary to comment upon the propriety of the custom.

If the total suppression of the applause should prove a measure too drastic and extreme, why not arrive at it by degrees? Something else might perhaps be used, during the period of transition, instead of noise. The raising of the right arm, for instance, like the ancient Roman salute, the waving of hands—instead of clapping—or some other silent way of showing approval would be a decided improvement on present methods, until the day will dawn when public opinion alone will be considered as the real proof of failure or success.

## WHAT IS BEING DONE AT THE AMERICAN ACADEMY, ROME

An Interesting Letter from Howard Hanson, First American  
Prix de Rome—Works by Him, Sowerby and  
Randall Thompson Performed

The following interesting letter has just recently reached the MUSICAL COURIER from Howard Hanson, the first American to win the Prix de Rome competition, who is now studying at the American Academy there:

"I have been working away and have completed my symbolic poem, North and West, which is for a very large orchestra with voices used in primitive fashion as orchestral instruments. It is decidedly northern in spirit, very free and irregular metrically and rhapsodically primitive in conception. Mr. Albert Coates was here two weeks ago and has accepted it for performance in London next season. I am dedicating it to him.

"Both Sowerby and I had hard luck with two of our scores. My symphony and his Ballade were sent to New York about January 2, were lost in transit and showed up in Naples about three weeks ago! However I am thankful, as it was the only copy of my symphony in existence.

"At the present time I am in the delightful job of correcting parts.

"Next May 17 I have been asked to conduct a concert of American music with the Rome (Augusteo) symphony for the Academy. We will give Sowerby's Ballade, Randall Thompson's prelude to Pierrot and Cothurnus and my own E minor symphony. (Thompson will conduct his own number and I will conduct the remainder of the program.) It will be my first experience with a foreign orchestra and I am looking forward to it with keen anticipation.

"I have just accomplished something of which I am terrifically proud! Alvin Meyer, sculptor, and I scaled the Monte Portella, a peak of the Gran Sasso d'Italia, the highest of the Apennines, in spite of the snow, wind and ice walls. This climb is supposed to be made only in July and August. About half way up we struck snow-covered ice walls and a terrific wind. We kept on with the aid of our ice pikes, skirting marvelous ravines filled with snow and ice. About a hundred meters from the top our guide stopped. He declared that the wind was too dangerous and that we couldn't make the summit, so we left him below and scrambled to the top ourselves. Reaching the top we looked over into the Campo Pericoli, an eternal snow field, a thousand feet below us. The whole summit was a seething mass of whirling white, and when we removed our black glasses for a moment the brilliance of the white glare was overpowering. It was one of the most magnificent spectacles I have ever seen, a tremendous symphony in one tonality!

"Now I am down from the clouds again and hard at work."

## Carl Fiqué's Orienta Presented

Orienta, a musical comedy in two acts—words and music by Carl Fiqué—was heard on Saturday evening, May 12, in Masonic Temple, Brooklyn, N. Y. The performance was given by the Fiqué Choral, a musical and social organization whose objects are to further the cause of music, to study choral singing, to encourage and develop talent, to

give opportunity for public appearance, and to promote social intercourse among its members.

Orienta is a pleasing work, written in Mr. Fiqué's usually fine style, and depicts in humorous manner many situations as we understand them to exist in a Turkish Pashah's home and harem, several being intensely amusing. The music, which fits these situations, is descriptive and fascinating.

On Orienta, Mr. Fiqué has brought forth a work which gives every promise to become popular. The cast contained a large number of singers, all members of the Fiqué Choral. Katherine Noack Fiqué, as Mustapha Pashah's niece, who was the outstanding artist, scored a decided success. Her vivacious temperament, together with her vocal art, won the admiration of the large and interested audience. Carl Fiqué conducted the performance admirably, holding the soloists, chorus and orchestra under absolute control.

The performance was followed by a dance which lasted until the wee-small hours of the morning.

## Dora Hoffman Sings in Fort Smith

Dora Hoffman, an artist-pupil of Mme. Valeri who will continue her work under that distinguished teacher this summer at the American Conservatory, has received exceptional praise for her artistic singing. The following clipping appeared in the Fort Smith Times Record after Mrs. Hoffman's concert at the Fort Smith High School:

"Those who were fortunate enough to be present at the high school assembly Thursday morning to hear Mrs. Dora Hoffman sing, enjoyed a half hour with a real artist. Her beautiful voice is well known to both Fort Smith and Van Buren, where she has always given her time and talent with such graciousness and generosity. The past two winters spent in New York seem to have given her voice an added brilliancy.

"She sang first, Pale Moon (Logan), which is both mystical and dramatic, and showed the rich quality of her middle register and her interpretative power. Night Wind (Farley), with words by Eugene Field, was a charming song and especially pleased the pupils. Sunlight, a waltz song (Harriet Ware), was given with a joyous abandon that was captivating. The finished detail of her coloratura work was delightful in the clear, even trill, and the flute-like quality of the high E flat.

"It is unusual to hear a voice like Mrs. Hoffman's which combines the high range and flexibility of a coloratura with the warmth and power of a dramatic soprano.

"Friends hope that she can be persuaded to give a concert as soon as the Lenten season is over. Mrs. Hoffman was ably accompanied by Elizabeth Price Coffey, of the Southwestern Studio of Musical Art."

## Forty Appearances for Samaroff

Olga Samaroff's appearance as soloist with the Philadelphia Festival Orchestra, under Dr. Thaddeus Rich, at the Spartanburg Festival at Spartanburg, S. C., on May 3 was her last of the season. Mme. Samaroff has made forty appearances during 1922-23, out of which nineteen were with orchestra. Besides these orchestral appearances Mme. Samaroff has been heard in recital in many cities throughout the United States, and has given several lecture recitals.

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## N. LINDSAY NORDEN MAKES A FAVORABLE IMPRESSION IN NEW YORK WITH HIS CHOIR

[In last week's issue of the Musical Courier there appeared an account of the concert given at Aeolian Hall, on May 7, by the choir of the Second Presbyterian Church of Philadelphia, of which N. Lindsay Norden is the conductor. The following impression of one of the Musical Courier's readers, however, is of sufficient interest to merit its publication.—The Editor.]

It is pleasant to think that our public schools are turning out a product not entirely hopeless. It adds to the pleasure when one realizes that the product, including one of the things that was called



Photo by Ye Colonial Studio.

N. LINDSAY NORDEN,  
conductor of the Choir of the Second Presbyterian Church  
of Philadelphia.

a "fad"—music—is as finished as that we saw and heard at Aeolian Hall on May 7.

On that evening N. Lindsay Norden brought the choir of the Second Presbyterian Church over from Philadelphia and they sang a varied program to the great delight of a large and distinguished audience.

Mr. Norden was mindful of his elementary Alma Mater, Public School 10, Manhattan. So his former principal, Dr. Ernest R.

Birkins went with Mrs. Birkins to enjoy the music. Mr. Norden's teacher, Dr. Hugo Newman, a man learned in music and now principal of the New York Training School for Teachers, was present also. He was edified and delighted at the alertness and decision of his pupil's leadership and a little reminiscent of the twenty-five years that have been added to Mr. Norden's boyhood.

The writer knew Mr. Norden as a lad and he knows a good concert when he hears one. He knows, too, that certitude and dignity which characterized the work of the Damoscha, father and sons, and he remembers all of this, with the added good humor and humanity that centered in the work of Patrick Sarsfield Gilmore.

And so the writer hopes that Mr. Norden will bring his choir back soon and take a larger hall so that more music lovers may enjoy the skill, the beauty and the artistry of these men and women—all manifestly the fruitage of earnest, industrious training, and notably unusual response.

The program specialized in Russian hymn renderings. Mr. Norden has gone deeply into this. These church singers gave them with dignity, as though, so to speak, to the manor born.

There were lighter numbers too. Ruth Gibb, soprano, earned a recall, and was more fortunate so far as diction is concerned, with the lullaby song. Charles Stahl, tenor, also was recalled cordially. His work was finished and true, in diction and in tones. One would quite expect that Mr. Stahl will presently offer a program of his own; he certainly was pleasant to the ear. Maybelle Marston, of commanding presence, with a voice deep and sonorous, whose every word was distinguishable as she sang, also received a hearty recall. Ammon Berkheiser evinced unusual powers as a bass. He gave Cadman's Brooklet with imposing effect and again he, too, enjoyed a quick and cordial recall by the audience.

The Russian music requires deep tones. Mr. Norden has, in his choir, a group of basses who rather had it over the other voice groups. There never was a more prompt and decisive attack in any chorus anywhere. It was delightful for an army man to witness such response and control. But these basses must be brought out next time for a quartet of their own. Their work was beautiful. Ellis Clark Hammann at the piano was wholly efficient. He seemed to realize the importance of his work and, like the vocalists, he gave it close attention.

Mr. Norden should return. He gave us an evening of unmitigated delight. There were no rough ends anywhere. Such a combination of order, response and dignity with music—full-toned and full hearted—is rare. We shall be glad to hear these artists again, and soon.

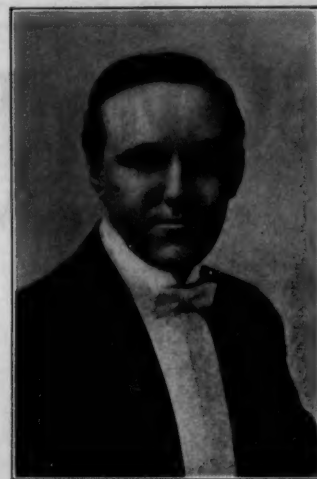
J. T. N.

### Schumann Heink "Opens New Fountains in the Human Heart"

Recently Ernestine Schumann Heink appeared in recital at Emporia, Kans., and won extraordinary tribute in the Gazette of that city: "Simple, sincere, honest, unafraid of her emotions and her convictions alike, she is a woman to be admired and loved as well as an artist to be adored and praised. To her was given a wonderful voice, but it is her own glorious personality that has so colored it that her art is intelligible even to the most untutored. Schumann Heink has translated music into something beautifully simple, and with it she has indeed 'opened new fountains in the human heart.'"

### Matthews' Voice "Faultlessly Trained"

John T. Matthews, dramatic tenor, has won success in concert, recital and oratorio, for he includes among his press notices complimentary clippings from dailies printed here and abroad. Following a recital in Philadelphia, the Evening Bulletin of that city stated that Mr. Matthews disclosed the excellent qualities of a dramatic voice which seems



JOHN T. MATTHEWS

to be adapted to both lyric and dramatic expression. According to the critic of the Philadelphia Record, Mr. Matthews displayed marked ability and great promise. "His interpretation of his numbers is very fine and his tones are clear and delightful," such was the verdict of the Ann Arbor Times News after Mr. Matthews had sung in Ann Arbor, Mich. The critic of the Stamford Mercury, England, predicted a brilliant career for the tenor "in the best circles of music." He further stated that Mr. Matthews is the possessor of a rich and cultured voice, of remarkable range and faultlessly trained. Large and enthusiastic audiences applauded the tenor when he appeared in recital in Italy, as is attested by many laudatory press comments from there.

### Shura Cherkassky in Fourth Recital

The Lyric in Baltimore held its largest crowd of the season on the evening of May 3, when Shura Cherkassky, the Russian piano prodigy, gave his fourth recital within a period of a little more than two months. All the seats were disposed of within an hour after the sale started and standing room was sold until the police ordered the box office closed. This Russian lad of eleven years who has taken that city by storm will not appear again this season, according to an announcement by his manager, Fred Huber, local municipal director of music. The boy's last appearance was productive of the same sensational enthusiasm as at each of his previous recitals. He seemed to play even better than ever, evidently having accustomed himself to the spacious auditorium and what it requires from a pianist.

# LAMOND IN AMERICA ENTIRE SEASON 1923-24

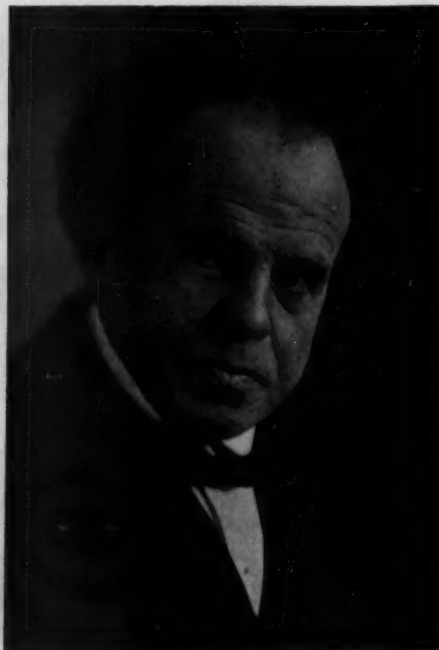
LAMOND  
will return to America  
in early October

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New York are:

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Wednesday Evening, Dec. 12th

Thursday Evening, Jan. 3rd



The New York Globe and Commercial Advertiser,  
March 20, 1923:

### LAMOND GIVES A PIANO RECITAL IN AEOLIAN HALL

That eminent Scottish pianist Frederick Lamond played in Aeolian Hall yesterday afternoon to an audience that was appreciative, but ought to have been larger. The ability and the sincerity of Mr. Lamond are familiar matters to musicians; they are not well enough known to the local public.

In particular Mr. Lamond is a Beethoven specialist. The only Beethoven work on his programme yesterday was the "Waldstein" sonata. Few sonatas are played so often in public as the "Waldstein," and yet rarely is it played so engrossingly, so authoritatively as it was yesterday. The first movement—the "allegro con brio"—Mr. Lamond really played with brio. It was a performance notable for the clarity of its phrasing, for its finely adjusted contrasts, for its sure sense of design, for its general brilliance, and yet likewise for its pianistic continence. The declamatory second movement he treated with a sculptural cleanness, and the transition into the final rondo came as a natural efflorescence—almost without one's knowing it the rondo was there! And Mr. Lamond continued to play the rondo most delightfully and with a real sense of climax.

The recital began with a carefully considered, solid performance of Brahms' variations and fugue on a theme of Handel. Next came the "Waldstein" sonata, and after that the G sharp minor sonata-fantasia of Scriabine, a Chopin group, an étude by Glazounoff, and two Liszt pieces.

One of the worth-while piano recitals of the season.  
P. S.

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# FLORENCE EASTON

PRIMA DONNA SOPRANO

METROPOLITAN OPERA COMPANY



**Appears in Philadelphia on April 8th as Soloist with the Philharmonic Society.**

"EASTON'S VOICE, ALWAYS RICH, CLEAR, EXQUISITELY BEAUTIFUL, SEEMED LAST NIGHT TO APPROXIMATE THE ACME OF PERFECTION. So enthusiastic and insistent was the applause she was virtually forced to respond with encores. She sang three after her second appearance."—*Philadelphia North American*, April 9, 1923.

"THE PRIMA DONNA HAD A TREMENDOUS RECEPTION. SHE SANG VERY BEAUTIFULLY, proving that timbre of voice has as much to do with carrying power as physical effort has in the case of a diva less accomplished. POISE AND SELF-COMMAND WERE UNITED WITH EMOTIONAL FORCE AND THE SPIRITUAL INSIGHT OF A GREAT ARTIST, and THE RESULT WAS AN INTERPRETATION OF RARE ELOQUENCE, SUAVIDY AND DRAMATIC PASSION."—*Philadelphia Public Ledger*, April 9, 1923.

"EASTON, OF COURSE, HAD HER AUDIENCE WON BEFORE SHE APPEARED, but so whole-heartedly did she enter into the spirit of the occasion and so generously did she draw on her remarkable resources that the faith of her hearers proved to have been well placed. The aria from Weber's opera, 'Oberon', 'Ocean, Thou Mighty Monster', was her main selection, and SHE RENDERED IT WITH ALL THE WEALTH AND BEAUTY OF TONE WHICH SHE POSSESSES."—*Philadelphia Inquirer*, April 9, 1923.

"FLORENCE EASTON MET WITH ONE OF THE MOST CORDIAL RECEPTIONS ACCORDED A SINGER THIS SEASON. Following her first aria, the taxing 'Ocean, Thou Mighty Monster', from Weber's 'Oberon', she was recalled so often that an encore was finally given. EASTON'S SINGING OF THE DIFFICULT ARIA WAS VERY BEAUTIFUL AND DRAMATIC, her high tones particularly were marvels of brilliant, musical quality, always true and pure. Later in the program she gave a group of songs. IT IS NOT ONLY A PLEASURE TO HEAR EASTON SING, BUT A VERY UNUSUAL EXPERIENCE TO FIND A DRAMATIC SOPRANO OF GREAT OPERATIC FAME WITH THE POLISH AND ELEGANCE OF AN ACCOMPLISHED CONCERT SINGER. HER DICTION WAS A JOY, AND THE ENTHUSIASTIC AUDIENCE, CLAMOROUS FOR ENCORES, THOROUGHLY ENJOYED EVERY PHRASE ENUNCIATED BY THE GRACIOUS ARTIST."—*Philadelphia Record*, April 9, 1923.

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## VOCAL THERAPY

By Louis Kuppin

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IN this most fecund of the travailing ages, when almost daily new vistas of thought loom up before our vocational horizons, when nearly every sphere of endeavor is charged with the promise of new possibilities, we realize as never before that man cannot stand still and abide by any pronouncement of finality, no matter whence its source. A Bergson, a Marconi, a Freud, an Einstein rise up in utter denunciation of and opposition to an attitude of absolute certainty. If life in its various ramifications is in a constant state of fluidity, it must of necessity evidence a process of continuous unfoldment, ever and anon producing new avenues of thought and action whereby human activity dynamically propels itself.

Moreover, it is quite apparent that for us, children of this marvelous age, the feeling of surprise occasioned by the new ideas that suddenly greet us, seems to lack the quickening intensity which did and does still characterize our sires. We read them as though they had already been in our consciousness. Our minds respond as though quite attuned to receive them almost without questioning and regard them as a matter of course.

In the present article, however, I do not anticipate any such ready acquiescence, even though the subject matter be not decidedly new. Inasmuch as it is empiric in character, it cannot base itself upon established practice over a period of years that many have employed, producing a definite and organized knowledge of *modus operandi*, though some physicians have to a degree resorted to this manner of experimentation, and perhaps some voice teachers also. Since, however, my experimentation with what I term vocal therapy has yielded actual results in the cases I had under my care, I might be given the courtesy of an impartial consideration, and if any worth be found therein, let it be adjudged accordingly.

Vocal therapy means the use of vocal exercises for the elimination of certain afflictions of the throat that have not been cured by medical treatment. Ailments that require surgical operations or are of an organic malignancy are wholly outside of its scope.

The field of voice culture perhaps is less disposed to the influences of progress than almost any that lays claim to being a science, if voice culture be deemed entitled to such a claim. A hard and fast, venerated attitude seems to obtain towards the thoughts and ideas that supposedly characterized "the old school of bel canto." The more a singing teacher pronounces himself to be a strict and devout adherent to that school, the more he regards himself qualified authoritatively to teach. The inference implied in an attitude of this kind is that all the knowledge and wisdom pertaining to voice culture was the fortunate possession of the generation belonging to "the old school," which lore through a caprice of fate became lost to succeeding generations, only now and then revealing itself in fragmentary and stray bits as some unusually gifted teacher claims to have rediscovered it. Any one, therefore, advocating the need of progress in the vocal domain, might be looked upon with suspicion. However, such advocacy does not necessarily imply the presence of an iconoclastic spirit and I wish to assure the reader that I have no actuating motive of this nature. I am essaying to point out the possibility of widening and extending the voice teacher's sphere of usefulness, beyond the traditional confines that might have environed it. Let it be distinctly understood that I am in no wise inimical to "the old school."

What the unique knowledge of "the old school" consisted of and wherein it differs from that possessed today, no one can positively say. The citation of certain vocal exercises that were then used does not constitute that knowledge, because those exercises have value only to the degree they are intelligently employed. The fundamental concepts of tone production that made "the old school" so historically

famous, I dare say are as well known today, despite all argument to the contrary. The only difference that I can observe is to be found in the length of time the teachers of "the old school" required for their proper establishment and operation, namely, five or six years, though some would have it even longer.

We of today, living in an age keyed up to speed and quick results, find ourselves at a decided disadvantage in that our students are not favorably disposed to serve an apprenticeship over such a period of time, and that, mind you, on tone production alone. Desirous as we may be of persuading them of its indisputable necessity, they will not listen to us, especially so since there are some who hold out to them the promise of quick results. In my opinion out of this anxiety and haste, much of the disparagement of our vocal science has arisen, as well as the babel of theories that has brought confusion into it. I venture to say that if the average good teacher had a student of promising vocal material and musicianship under his guidance for the length of time the old masters deemed essential, he too could produce a singer in no wise inferior to the famed exponents of the "bel canto" school. For a fact this length of time seems all the more imperative in our own day, in view of the heavy orchestrations of our modern operas. These orchestrations make a tremendous demand upon vocal power, a demand "the old school" did not have to contend with. And what shall be said of the demand of histrionic interpretation with which "the old school" also was not troubled? Herein, in these very demands the teacher of today finds himself constrained to go beyond the scope and view point of "the old school," yet at the same time not sacrificing the artistic finesse that was the crowning glory of its celebrities.

The primary aim of voice culture is to develop a beautiful voice for singing, and all knowledge is directed to this end. That it might have a therapeutic value, few if any have ever stressed. Yet my own experience has clearly demonstrated that it has, and it remains for the voice teacher to elaborate and establish it as a definite part of his profession. There are some throat ailments that only temporarily respond to medical treatment. In spite of the sedative or stimulant sprays the specialist applies, they persist, nevertheless. It is quite manifest then that the trouble is deeper seated than the inflamed parts would indicate. In such cases there is usually found a weakened condition of some muscles of the vocal organ preventing its normal functioning. If this condition has been of long standing, a maladjustment of the vocal mechanism has taken place and certain muscles will show a pronounced overdevelopment. They have been compelled to assume the work that was performed by the weakened ones, and while they might not have exactly assumed their functioning activity, they were constrained to overwork themselves in the effort to help nature out when the vocal organ was put into action. Muscular debility necessitates exercise to remove it. Exercise alone will restore full strength to weakened muscles. Tonics will build up the general health, but will not act directly and specifically on a set of debilitated muscles. Herein vocal exercise of the right kind, which in no wise will impose additional strain, finds a natural utility, and thereby alone can the normal functioning of the vocal organ be restored.

The usual symptom of vocal debility is pronounced huskiness. While this is the invariable sign of most throat ailments, it is especially so of those that seem to hang on. Excluding those afflictions that require a surgical operation or are of organic malignancy, the huskiness will generally clear up after a few treatments from the throat specialist. This is most frequently so in cases of severe colds or even laryngitis. In the latter affliction, it is to be observed, along with the huskiness there is an intermittent sharpness when

the individual is speaking, indicating that the vocal organ is encased with rigidity. In cases of nodes, aside from huskiness, there is heard in the voice a dull heaviness as though the vocal cords were laboring under the stress of some weight. In cases like these and some others, when the huskiness becomes aggravated, thus not yielding to the treatment given by the physician, it is advisable to call in the aid of the voice teacher.

This advice is not intended as an affront to the medical profession. Far be such disrespect from me. As in all sciences there is no finality to the sum of knowledge, and in the medical world we have almost daily confirmation of this fact in the new discoveries that are brought to light, though of course it is by men in that profession. We must not forget, however, that Manuel Garcia gave to the science of medicine the laryngoscope. I instance this to show the possibility of one working in one field of endeavor to hit upon some knowledge that might prove useful to those in another. Inasmuch as the physician is not a voice teacher, though he understands thoroughly the vocal organ, he might find it worth while to give voice culture a trial, for the sole reason that it seeks to establish through proper exercise the normal functioning of the vocal organ. If the physician has studied voice culture, then he will all the more appreciate the intent of my suggestion. Vocal exercise of the right kind properly employed will tend to stimulate the weakened muscles and gradually impart to them their functional activity. Where there has taken place a maladjustment, an overdevelopment of certain muscles, no amount of medical treatment will be effective, and I shall prove this by the citation of such a case.

A man came to me whose speech was so aphonic that one would have thought he was in the last stages of tuberculosis. He was quick to assure me that he was not one of the unfortunate victims of this ravishing disease. He was so husky that only by means of strained concentration could one understand him at all. For a period of three and a half years had he been in this condition which resulted from a severe cold. He had expert medical attention, but the trouble persisted. Even the famed physicians of Rochester were unable to help him. They told him that his was a case of neuritis. Along with the aphonic condition of his voice, there was also a marked inclination of his head to one side, which came about from a twisting of his head in the effort to make his speaking clear; an accidental effectiveness in the beginning, but of no avail afterwards and leaving him with the distortion.

One can readily picture to himself the mental stress he was laboring under when three and a half years previous he was the embodiment of perfect health, not for a single day ever having been sick. That he should be exceedingly suspicious and distrustful in the light of his past experiences was but natural. When he was advised to consult me he thought it a huge joke. A voice teacher to accomplish what was impossible for physicians, why it seemed preposterous! I examined him and found a pronounced overdevelopment of certain muscles, so much so that there was a distinct bulging of the throat. I realized at once why medical skill was unsuccessful. I attempted to try his voice in a certain way in order to determine if the vocal cords would emit a clear sound. They did and I was satisfied that their functioning could be restored, though it would take some time to do it. I refrained, however, from telling him this. For a fact I gave him no encouragement whatever because I knew he was exceedingly skeptical. I informed him that if he was willing to experiment with me, we could see after a few weeks' work what could be done. I made no effort to urge him to do so. Finally, after his brother-in-law, who accompanied him, had expressed his opinion, he agreed to try.

He came to me twice a week. After the second week he told me that the pain he usually had in the back of his head upon retiring was no longer there. He slept better and his appetite was much improved. I could hear from lesson to lesson the huskiness becoming less and less pronounced and the clearness of the voice little by little asserting itself. One day after we had been working for some months, he informed me that he was reexamined by the

(Continued on page 34)



## JEAN BEDETTI

Solo 'Cellist, Boston Symphony Orchestra

ACCLAIMED as

ARTIST and VIRTUOSO

In his hands the 'cello became an instrument of wide and tender sympathies.—*Philip Hale, Boston Herald.*

An excellent artist.—*New York Tribune.*

He plays with a fine appreciation of the dramatic.—*Philadelphia North American.*

The adagio was played with a simplicity and tenderness of expression that came from the heart of the violoncellist and touched the heart of the hearer.—*Philip Hale, Boston Herald, of the Haydn Concerto.*

Hearing him play the movements from the Bach C major suite for 'cello alone was an artistic experience which embraced so many impressions that they are not easily described in a printed paragraph.—*Olin Downes, Boston Post.*

Mr. Bedetti played with supreme authority, comprehending the various and shifting moods, and giving them full expression.—*Hale, in Boston Herald, of Don Quixote performance.*

Master of suave and sonorous tone richly endowed with technical skill.—*New York Tribune.*

He has the right to be counted among the small number of the most distinguished exponents of his instrument.—*Philadelphia Public Ledger.*

The beauty of Mr. Bedetti's tone, his sure technical grasp, his sound musicianship, his tasteful phrasing, his keen sense of the beautiful are as fully appreciated here as they have been recognized and applauded in Paris and other European cities.—*Hale, in Boston Herald.*

The outstanding feature of the concert was Mr. Bedetti's playing of the Haydn violoncello concerto. He exhibited an elegance in phrasing, a beauty of tone, a refinement and nobility of style.—*Christian Science Monitor.*

Jean Bedetti displayed a rarely beautiful tone and his skill with his instrument brought him an ovation.—*Providence Evening Tribune.*

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**Tribute to Salvi**

Alberto Salvi, celebrated harpist, is the feature of a laudatory article in Good Housekeeping Magazine for this month, entitled *The Lay of the Latest Minstrel*. Alberto Salvi Restores the Harp to High Estate, by Alice Booth. Commenting on the long years of daily practice which gave Mr. Salvi his remarkable technic and his tireless energy in adapting piano music for the harp, which give his programs their wide variety, Miss Booth closes her article as follows: "Harpists have not been willing to work to make themselves masters. The harp of supreme greatness has hung mute upon the walls. There were no new songs for it to sing, and the old time melodies were tinkling cymbals to the ears of a vital world like our own. Alberto Salvi has brought it to life. He has restored to power the oldest of stringed instruments, the instrument that should reign over them all. And if, from his devotion, we have a people that will understand the harp as they understand the violin or the piano—life will owe him a debt that can never be repaid."

**Two More Successes for Ruth Peter**

Ruth Peter appeared as soloist at the two concerts arranged for the Banjo, Mandolin and Guitar Guild Convention, at the Raleigh in Washington, D. C., on April 23 and 24. This young soprano is the possessor of a very beautiful voice and every time she sings she adds new admirers to her already long list. Following the first concert, Jessie MacBride, in the Washington Herald, referred to Miss Peter as

"a rare soprano," and stated that her voice is resonant, full and sweet with impressive vibrant depths in the lower register. After the second concert Miss MacBride stated that "Miss Peter again delighted with her mellow, cello-like singing of the Massenet *Elegie*." Miss Peter attributes much of the success which she has achieved to the splendid training she has had under Edna Bishop Daniel, "exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations."

**Craft Again a Favorite in Germany**

After an absence of eight years Marcella Craft has returned to Germany to appear in opera and concert, and that she has been remembered by her old admirers is evidenced by the enthusiasm with which she is greeted at all of her appearances. Every week brings her new engagements, and it is a great proof of her popularity in Munich that she has sung eight recitals in that city. She was engaged by the Sud-Duetsches Buro to give a Verdi Puccini evening on May 13, this as a result of the ovation given her when she presented a similar program at the Odeon Saal on April 2. In Munich Miss Craft also has won unusual praise for her Lieder singing and for appearances in *Othello* and *Salome*.

Before the war Miss Craft was a great favorite in Kiel, and the enthusiasm shown at her recent appearances there in *Salome*, *Butterfly*, *Traviata*, *Othello* and *Tiefland* proved that her former successes there had not been forgotten.

The soprano is again appearing in Kiel this month, May.

Miss Craft has so far this season sung *Butterfly* and *Salome* at sixteen German Opera houses, including the great Dresden Opera House, and reports have been received that she will be a very busy "guest" artist next season.

Miss Craft has been offered a number of recitals in this country, but she has just written her manager, M. H. Hanson, that she will not return to America for the coming season.

**Enesco to Compose This Summer**

The New York Symphony has engaged Georges Enesco, the Rumanian violinist and conductor, for three appearances with the orchestra next season.

Enesco, who has been concertizing in Paris and the French provinces, is now in Bucharest, Rumania. His summer will be spent in the mountain summer resort of Sinai, near the capital, where Enesco has a retreat, known only to his immediate family. Here, in the strictest seclusion he will spend his entire time in composition. His opera in four acts, based on the story of *Oedipe Rex*, is finished but not yet scored. This work and several other compositions in process of completion will keep Enesco busy until fall. Mr. Enesco will arrive in America for his second tour the early part of January.

**Letz Quartet for Muncie, Ind.**

The Letz Quartet has been engaged by the Matinee Musical, of Muncie, Ind., for a concert on March 28.

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1923-1924

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## FOREIGN NEWS IN BRIEF

NEITHER STRAUSS, SCHALK NOR REINHARDT AVAILABLE FOR SALZBURG.

Vienna, April 26.—The absence on concert tours of Richard Strauss and Franz Schalk and the proposed trip of Max Reinhardt to America has made it necessary for the Salzburg Festival Committee to seek elsewhere for conductors and artistic directors for this summer's festival. It has become known that the committee has made proposals both to Karl Muck and Wilhelm Furtwaengler. R. P.

## NEW SPANISH OPERA BY DE FALLA.

Madrid, April 2.—El retablo de maese Pedro (The Altar by Master Peter) is the title of a new opera by Manuel de Falla which has just had its premiere in Seville. The music, founded on Spanish folk melodies, stood out by reason of its interesting technical structure. The new work met with great success and Falla was acclaimed with unbounded enthusiasm. E. I.

## WIESBADEN THEATER TO BE IMMEDIATELY RESTORED.

Berlin, April 7.—It is now learned that the first reports of the extent of damage by fire to the Wiesbaden Theater were somewhat exaggerated and the fear that the tremendous cost of rebuilding would not be forthcoming is now remote, since voluntary donations by Americans and others, as well as by the municipality, have made the speedy restoration of the palatial structure a certainty. A. Q.

## CONCERT IN FAMOUS COLOGNE CATHEDRAL.

Cologne, April 5.—Quite a sensation was caused when the first concert ever given in the famous Cologne Cathedral took place. Old church songs by Soriano, Anerio and Lasso, sung by the cathedral choir, were followed by modern choral works by Haller and Griesbacher. These were succeeded by compositions for organ performed by Hans Bachem, not the regular cathedral organist but a virtuoso engaged for the occasion. He played works by the Protestant composer, J. S. Bach! The cardinal, as well as the archbishop, Dr. Schulte, attended the concert and bestowed their blessings on the audience at the close. H. U.

## EUGEN D'ALBERT'S RETURN TO LONDON.

London, April 16.—The reappearance of Eugene d'Albert was not a signal for great enthusiasm in London. He played a whole Beethoven program as if he had a spite to work off on some one and as if it could not be on his English audience, it had to be the unoffending piano. The program included the C minor sonata and the E flat major (Appassionata).

## OPERA TO BE REVIVED IN LONDON.

London, April 16.—The British National Opera Company is opening a season at the Royal Opera House, Covent Garden, on May 14 with the first performance of Gustav Holst's opera The Perfect Fool. Madame Melba has promised to appear in various roles during the season. Opera is also

promised at Covent Garden for Christmas and the New Year. G. C.

## RAVEL HAS GREAT RECEPTION IN LONDON.

London, April 16.—Ravel, in London for brief space, had a tumultuous reception at the Queen's Hall, where he appeared last week to conduct two of his own works, the Mere d'Oye suite and the Valse Choregraphique. Although not so great a conductor as composer, his readings were interesting and effective and the audience was intensely enthusiastic, cheers and loud cries of welcome resounding on all sides of a crowded hall both before and after the performance. G. C.

## ITALIAN MARIONETTES TAKE LONDON BY STORM.

London, April 15.—In the presence of many notabilities of musical and social London the first performance was given last week of Respighi's Puppet Opera, The Sleeping Princess, played by the marionettes of the famous Teatro dei Piccoli of Italy. A more attractive and delightful entertainment has seldom been given in London and the music is entirely suited to the players. Scored for small orchestra it is melodious and simple yet forms a completely satisfying setting for the antics of the puppet actors, and for their vocal representatives, who were, however, more successful as note than word interpreters. The musical director is Francesco Ticiatti, a pupil of Busoni. A large number of operas are promised for future performance, including Pergolesi's La Serva Padrona, Rossini's Barber of Seville, Mozart's Don Giovanni and Donizetti's Elisir d'Amore. G. C.

## BIG FESTIVAL CONCERT FOR WEINGARTNER'S 60TH BIRTHDAY.

Vienna, April 10.—Felix Weingartner was the recipient of great ovations last night on the occasion of a big festival concert in celebration of his forthcoming sixtieth birthday (June 2). The program, conducted by Leo Kraus, one of the younger conductors of the Volksoper, and composed entirely of Weingartner's own orchestral compositions, served to introduce to Vienna Gustav Havemann, the Berlin violinist, who scored a notable success with Weingartner's violin concerto. P. B.

## THREE NEW VIENNESE BALLETS PRODUCED.

Vienna, April 8.—At a special matinee at the Karl Theater, three new ballets were produced, for the first time anywhere, entitled Manon, by Heinrich Berté, Danae, by Hans Gärtner, and Adam and Eve, by Hans Ewald Heller. Of these, Gärtner and Heller are newcomers to the dramatic stage, while Berté has previously achieved prominence by his arrangement of Schubert melodies into the operetta which was successfully produced in America under the title of Springtime. The Heller ballet was the only one of the three to show some real talent, but its production was virtually killed by poor stage management. P. B.

## AMERICAN SINGER LEAVES OPERA TO BE MARRIED.

Stuttgart, April 21.—Senta Erd, a St. Paul girl, and leading lyric soprano of the Stuttgart Opera, sang her farewell performance here last night. Quite appropriately she selected Fidelio, the role in which she made her debut in Basel, for her last appearance. She will sail for America, accompanied by her mother, and will be married in Detroit where she will make her home. Miss Erd received no less than twenty



SENTA ERD,

of St. Paul, formerly MUSICAL COURIER correspondent in Stuttgart.

curtain calls at the end of the performance and the audience was reluctant to let her leave the theater, insisting that she return at least as a guest from time to time. W. H.

## AN AMERICAN SINGER IN COPENHAGEN.

Copenhagen, April 14.—The American singer, Parish Williams, at short intervals, has given two concerts in Copenhagen. Although this season it is very difficult to struggle against the growing dearth of money, this young singer succeeded in gathering quite a large audience, both evenings—a phenomenon which in itself speaks for the many merits of the artist. Not only did Parish Williams please the ears of his audience, but also the press was unanimous in praising his beautiful, warm timbre, cultivated and musical manner of singing, and well selected programs. He is one of the singers we shall enjoy hearing again. F. C.

## WILLIAM TELL REVIVED IN NAPLES.

Naples, March 21.—One of the features of the opera season at the Teatro San Carlo has been the revival of Rossini's William Tell, Tullio Serafin conducting. The French tenor, Sullivan, sang Gessler; baritone Cicada was William Tell, and the principal soprano was Ida Pacetti. William Tell had not been heard in Naples for thirty years. The revival, on an elaborate scale, was received with great friendliness by both press and public. H. L.

## NEW ITALIAN SOCIETY FOR MODERN MUSIC.

Rome, April 8.—A new society, called the Italian Association for the Culture of Modern Music, has been recently founded, with Count Senator di San Martino as honorary president, and Alfredo Casella as active president. S.

## MODERN MUSIC IN BRUSSELS.

Brussels has had a series of concerts of modern music by the chamber music society, Pro Arte. Among the composers represented on its program were Stravinsky, Malipiero, Schoenberg, Fauré, Koechlin, Roussel, Ravel, Honcger, Poulenc, Milhaud and Satie. The concerts took place in the hall of the Brussels Conservatory. The society already has a series scheduled for the season of 1923-24, among which, besides works of the composers already mentioned, compositions by the following men will be heard: Auric, Bartok, Alban Berg, Berners, Casella, Debussy, de Falla, Moulaert, Oboukhof, Prokofieff, Tailleferre and Jean Wiener. P. C.

## MME. ADLER CELEBRATES GOLDEN JUBILEE.

Copenhagen, April 14.—By a festival concert, the pianist, Mrs. Agnes Adler, recently celebrated the fiftieth anniversary of her first public appearance in her native town, Copenhagen. Mrs. Adler made her debut at the age of seven, together with her brother, Emil Robert Hansen, who was for many years a cellist under Nikisch in the Leipzig Gewandhaus Orchestra, and who is now conductor of the Philharmonic Society in Aarhus, Denmark's second town. Mrs. Adler's fine expressive art for many years has given her a foremost place among the women pianists of Denmark. The memorial concert was a very festive event. Mrs. Adler, in the course of the evening, received a profusion of flowers, and laurels, and on her unpretentious black dress shone the gold medal Ingenio et Arti, which the king had, the same morning with his own hand, fixed on her breast, a very rare distinction, only given to the greatest artists and most prominent men of science in Denmark. F. C.

## CONTEMPORARY MUSIC CENTER'S MEETING IN LONDON.

London, April 20.—At the last meeting of the Contemporary Music Center held under the auspices of the British Music Society, the international work was a sonata for flute and piano by Philipp Jarnack, which although providing ample ground for a brilliant display of flautic virtuosity on the part of Robert Murchie, had not a very strong musical appeal. Little known works by British composers included a cello sonata by Frederic Delius, which had an ideal exponent in Cedric Sharpe, and the new Arnold Bax piano-forte quartet in one movement, which is intensely interesting, strongly rhythmic and full of color. G. C.

## IGNATZ WAGHALTER'S NEW OPERA.

Berlin, April 23.—The Late Guest is the title of a new opera by Ignatz Waghalter, conductor at the Deutsche

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Opernhaus, Berlin. The new work has been accepted by Intendant Dr. Kaufmann of the Landestheater in Braunschweig where it will have its first performance May 1.

A. Q.

#### IMPORTANT CHANGES FOR LEIPZIG OPERA.

Leipzig, April 12.—Since the announcement that Otto Lohse, present director of the opera, would not continue in that capacity after the expiration of his present contract, rumors of radical changes in the management of the affairs of the opera are being heard. The successor of Lohse has not yet been named, although Otto Klemperer, Bruno Walter and Egon Pollak are names being considered. The Leipzig Operetta, reported in this column to have been discontinued by the city, is about to be revived again, but this time by means of private capital furnished by James Klein, a citizen of Leipzig. Difficulties are being caused, however, by the orchestra, which prefers to be retained in the employ of the city.

Dr. A.

MILDRED WELLERSON AND RODERICK WHITE APPEAR IN LEIPZIG.

Leipzig, April 12.—The youthful American cellist, Mildred Wellerson, who recently appeared as soloist in a Philharmonic concert, scored a decided success in a recital. Her playing of the Paganini violin concerto on the cello especially astonished her audience. Her wonderful dexterity and beautiful tone seemed to charm the listeners, who applauded her to the echo. On the same evening Roderick White, the American violinist, was heard in a neighboring hall for the first time in Leipzig. In the Grieg C minor sonata which was all I was able to hear, he proved to be a sure technician and one having a cultivated taste for phrasing and tempo. His success was well deserved.

Dr. A.

#### A PIANISTIC FILIPINO.

Madrid, April 2.—Carmen Abella, a richly talented pianist from the Philippine Islands, created a sensation in a recital given in the Liceo de America.

E. I.

#### STRAUSS PRODUCES MONA LISA AT VIENNA.

Vienna, March 30.—Max von Schillings' opera *Mona Lisa* was recently produced at the Staatsoper in the presence of its composer and with Richard Strauss at the desk. A few days previously Franz Schreker had conducted, for the first time here, his opera *Der Schatzgräber*. The next novelty of the house is *Manon Lescaut*, by Puccini, with Jeritza and Lotte Lehmann alternating in the leading role; Puccini is expected here shortly to supervise the rehearsals and to conduct one of his own works. *Fredegundis*, the opera by the Viennese Franz Schmidt, has been struck from the novelty list of the Staatsoper, following its dismal failure in Berlin, and has been replaced by Zemlinsky's *Der Zwerg* which will have its premiere in April, in conjunction with Paul von Klenau's ballet *Klein Ida's Blumen*. At the Redoutensaal, a sensational revival of Johann Strauss' *Die Fledermaus* is planned, with an all-star cast and Richard Strauss conducting.

P. B.

#### Edwin A. Schafer in San Antonio

Edwin A. Schafer, pianist of Baylor College, has transferred his activities from Belton, Tex., to San Antonio.

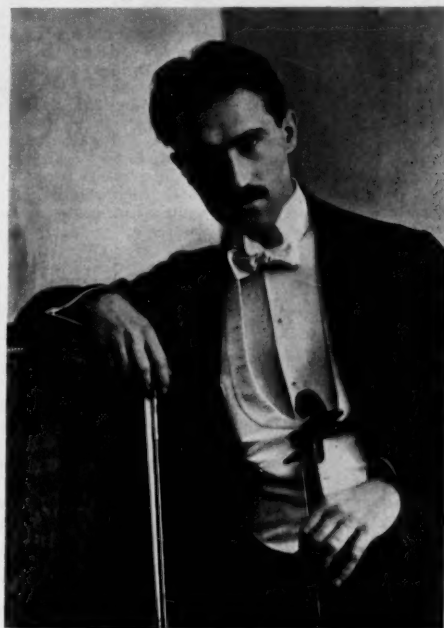
### GEZA KRESZ TO CONDUCT SUMMER COURSE IN HUNGARIAN RESORT

In Joachim, Flesch, Szigeti, Hubay, Remenyi, and several others, Hungary, the land of violinists, has given the world a number of masters whose fame is world wide. In the person of Géza Kresz, another eminent soloist and teacher has been added to the list of Hungary's honored native sons. Born in Budapest, he was long a pupil of Jenő Hubay, later

artist-queen, Carmen Sylva, as well as at the conservatory, that the greatest efforts were made to retain him permanently.

The war then intervened and Prof. Kresz, not being able to leave the continent, decided to settle in Berlin, where he was offered the position of concertmaster of the Berlin Philharmonic Orchestra. He appeared as soloist with this orchestra no less than eleven times in three seasons, playing practically all the well-known concertos. Notwithstanding his arduous duties, Prof. Kresz found time to concertize in numerous German cities outside of Berlin, and, following an appearance with Nikisch in the annual Beethoven subscription concert, the great number of engagements offered him made his resignation from the concertmastership necessary. These engagements called Kresz to all the leading cities of Germany, Belgium, Poland, Sweden, etc., and included appearances under such conductors as Nikisch, Fritz Busch, Oskar Nedbal and others.

Numbering among his pupils those of twelve nations, including America, Prof. Kresz will this summer conduct a summer-class in Pönyöd, the beautiful bathing resort on Lake Balaton, in Hungary, similar to those of Auer at Loschwitz and Sevcik at Pisek, before the war. The invigorating and healthful climate of this resort makes it an ideal place for intensive summer study and applications are already being received from students wishing to take advantage of this opportunity for summer study with one of the world's leading representatives of the Belgian-French school of violin playing.



GEZA KRESZ

going to college at the insistence of his father, a prominent physician of Budapest, before being allowed to take up the violin professionally. Later on Kresz became one of the favorite pupils of the Bohemian master Sevcik, who still holds his old pupil in highest esteem. Eugène Ysaye, hearing Kresz play in 1903, induced him to accompany him to Brussels and Godinne, becoming not only his master but also his friend. He brought Kresz out in a concert under his own direction in Vienna in 1907 and the success of this and several subsequent concerts in Central Europe was such that Kresz was called to take the master class in violin at the Bucharest Conservatory, succeeding Carl Flesch. There he remained from 1909-1915, forming in the meantime his own quartet, and became such a favorite at the court of the

#### Ethelynde Smith Given a "Real Ovation"

"Easter Singer Delights Mitchell Audience Under Wesleyan Auspices," such was the headline which appeared in the Evening Republican of Mitchell, S. D., on the day following Ethelynde Smith's recital there. The critic of that paper then wrote in part: "Perhaps her finest number was Cadman's Spring Song of the Robin Woman from Shanewis. Miss Smith's beautiful tones and marvelous technic showed to particular advantage in this selection. Two French songs, *Le Celebre Menuet* by D'Exaudet and *Embarquez-Vous!* by Godard, were also especially enjoyed. Miss Smith is recognized as one of the greatest interpreters of children's songs in America today. The group of these numbers which brought the program to a close was much appreciated."

The critic of the Mitchell Gazette is of the opinion that "Miss Smith possesses an easy stage presence, which quality, added to her remarkable voice, makes her a success everywhere." This report was concluded with "Miss Smith was given a real ovation. She responded to many encores."

#### Louise Baer Sings for Rotary Club

Louise Baer, soprano, was one of the artists who appeared on the program of the Rotary Club's Ladies' Night at the Plaza on April 24. Miss Baer gave much pleasure in a group of songs which had a popular appeal.

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## A CHOIR RESIGNS

[The communication that follows seems to have a more direct bearing upon religion than upon music, but it is printed for the sake of whatever interest it may hold for the many readers of the Musical Courier who are engaged in church work.—The Editor.]

To the MUSICAL COURIER:

The resignation of the choir of Calvary Baptist Church has drawn attention to the lack of appreciation of good music in church services, manifested by many of the clergy and church directors.

The Calvary choir consisted of sixty volunteer members, a salaried quartet and the organist, C. Versel Chamberlain. The choir was enlisted by Mr. Chamberlain on his appointment as the organist, two years ago. It rapidly attracted attention by its competent work, and during the past twelve months its services were studied by a number in the city and visiting organists, who very favorably commented upon the excellent singing done at the special musical services. The members of the congregation of the church were also very favorably impressed by the work of the choir and on hearing of the decision of the choir to resign when the organist withdrew, the Music Committee sent the following letter to every member of the choir:

Dear Friend:

We take this opportunity of expressing our appreciation for the part you have performed in making our choir the great success that it is. Now that we are approaching the close of this year's splendid service and achievement it has been deemed advisable, in accordance with our usual custom, to release the choir from active service during the summer season.

In order that our new organist and choirmaster may have ample opportunity for planning our musical program for the coming fall and winter it has been decided to begin the choir vacation a little earlier than usual this year, namely, on the first Sunday in May. It is hoped that the choir can resume its services the first Sunday in September after Labor Day. As it is customary, it has been planned this year to continue the services of the quartet only during the summer months.

We have been very fortunate in engaging the services of J. Thurston Nor as organist and choirmaster for the ensuing year, and trust that you will find it convenient to continue in the same capacity under his direction that you have filled so splendidly and creditably, both to yourself and the congregation, in the past.

We wish, again, to assure you of the appreciation of the church and the Music Committee for your service, and trust we may be favored with your continued co-operation the coming year.

Yours sincerely,

(Signed) CALVARY BAPTIST CHURCH,  
By A. C. Miller, Chairman, Music Committee.

It will be seen that the committee on behalf of the church bore testimony to the work done by the choir. Commenting upon the action of the choir in withdrawing its services from the church, Dr. John Roach Straton stated that it was decided to make a change in the type of musical leadership caused by his belief in the evangelical kind of Christianity. In other words, Dr. Straton thought that popular hymn singing, similar to what evangelists like Billy Sunday require of their audiences, would be more beneficial to an important New York City church than high-class church music. The so-called evangelical music is regarded by musicians as degenerate. It brings music down to the limited ability of the less instructive and capable members of the community, instead of being educating and elevating. Its effect upon church congregations is very similar to the effect of current jazz music upon the audiences of moving picture theaters.

The experiences of Calvary choir do not stand alone. Other city churches have lost their choirs during the past few years through similar causes. The clergy appears to have failed to keep in touch with musical programs. Not only has church music been greatly improved within the past few decades, but also there is a better standard of musicianship among church singers and the establishment of schools of music in the world's leading universities has developed a new type of organist. Many of the organists holding university degrees have better scholarship and a broader experience and outlook on life than the ordinary clergyman has. We find the musical departments even of important churches are given less consideration than the clergy. An example of this is afforded by an examination of the budget of Calvary church. The budget for 1922 and the estimated budget for 1923 are as follows:

	Budget, 1922	Proposed Budget, 1923
<b>SALARIES:</b>		
Pastor .....	\$9,000	\$9,000
Director of Activities .....	3,600	3,600
Office Help .....	3,600	4,600
Sunday School and Church Worker .....	600	1,500
Pulpit Supplies .....	300	1,000
Sexton, Engineer and Helpers .....	3,900	3,300
Church Matron .....		600
	\$21,000	\$23,600
<b>DEPARTMENT OF MUSIC:</b>		
Salaries and Expenses .....	6,000	5,500
<b>CHURCH ACTIVITIES:</b>		
Printing and Stationery .....	1,000	1,200
Advertising .....	1,400	2,400
Miscellaneous Expense .....	1,500	1,500
	4,300	5,100
<b>PLANT OPERATION:</b>		
Building Repairs and Equipment .....	2,000	2,500
Insurance .....	1,500	1,000
Gas and Electric Current .....	1,000	1,500
Supplies (including fuel) .....	800	1,000
	5,300	6,000
	\$36,600	\$40,200
Contingent .....		3,300
		\$43,500

It will be seen that while the pastor received a salary of \$9,000.00 per annum, the total expenditure for the department of music in 1922 was only \$6,000.00, and this it is proposed to reduce for 1923 to \$5,500.00. The expenses in the department of music included the salary of the organist, the salaries of the quartet, the music used by the choir, printing, and other incidental expenses. The salary

of the pastor appeared to be more than four times that of the organist. That indicated, in dollars, the church's views regarding the relative importance of the musical department and the pastor's work.

But this showing of Calvary Church is better than that of many other churches, and discloses the need for educating the clergy and church members to a better knowledge and appreciation of music. Readers of the MUSICAL COURIER are aware that these conditions are not confined to America, but are also arousing attention in England. There are at the present moment several commissions studying the question of church music and choir organization and church singing in England, as a result of the discontent of musicians and chorists with the lack of appreciation evinced by the church authorities and the numerous restrictions placed upon their work. The Manchester Guardian, commenting upon the unsatisfactory condition of church music in England, remarked in a recent issue: "We are awakened to the possibilities of improvement in the music part of our services, and many of us are hoping that the report by the Archbishop's committee on church music may give us wise and helpful guidance. We have been asking each other whose fault it is that things are not what they might be, and what the remedy is. A change of mind seems needed more than a change of music, and that the blame for the inadequate attainments of the past may be fairly divided between the clergy, organists, choirs and congregations." This newspaper, as well as other periodicals which have commented upon the matter, expressed the opinion that the sentimental hymn tunes of the nineteenth century popularized by the evangelists like Moody and Sankey, were able to secure their immense popularity because they fitted in so easily with the sentimental spirits of the times. The war, however, has changed the conditions of the times and a more virile spirit now prevails. This spirit is reflected



"Miss Peterson's way of presenting a program is distinctly her own and one it would be difficult to infringe upon. She employs her pure, clear voice with discriminating reserve, in keeping with her charming personality. The lithe, blonde singer seems to establish at once a bond of mutual acquaintance and sympathy with her audience that is refreshingly free from the artificial element. She sings, the audience applauds and the well balanced program moves along quickly because it is interesting in its every detail, and when it is over, just at the right time, there still remains the desire to hear it all over again."

The Portland (Oregon) Daily Journal said the above about May Peterson, soprano of the Metropolitan Opera Co.

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in modern music. Naturally, church music also bears its imprint, and, in that way, it is carried over to the singers.

An interesting suggestion for the improvement of church music has been made by Lady Mary Trefusis, who is an active advocate of improved church music services in England. She has noticed that in some of the English churches the men are seated in one aisle and the women in the other. When a congregation is segregated in this manner, it is possible to get very fine effects from the singing. She, therefore, says: "Encourage the separate singing of men and women and show how beautiful unison singing is when the voices of men are contrasted with those of women." Such antiphonal singing was practised in some of the country churches in the United States and Canada in the early days, but it is rarely heard now. It is doubtful whether modern conditions would lend themselves to such an arrangement of the church congregations.

There would appear to be little doubt that unless our churches give serious heed to the necessity for improving the musical portions of church services, and the readjustment of the relative importance, place and time given to the sermons and the singing of anthems, there will be a further weakening of the influences of the churches upon the people. It will not have escaped the notice of churchmen that the moving picture theaters and other places of entertainment have adopted the church's instrument, the organ, and have led to great improvements in organ building and organ playing. These in turn have called for better music. A recent program at the Capitol Theater, New York, included organ compositions by Bach, Frescobaldi, Mendelssohn, Palestrina and Reger, in addition to some high-class compositions by Dr. Mauro-Cottone, the organist who gave the recital. At one of these recitals the managing director of the theater made an address, in which he drew attention to the fact that while a tremendous stimulus had already been given to organ building by the photo theaters, in his opinion the movement was just starting.

The Bible frequently commends music and singing. All who study it can recall many allusions to the need of good music in the churches and at public worship. Psalm lxxvi, 4, for example, says: "All the earth shall worship Thee, and shall sing unto Thee; they shall sing to Thy Name." Other quotations may be given to show that the Bible calls for the best music at religious services, not the worst. Those of the clergy who have failed to appreciate the power of mu-

sic and are employing music of the "evangelistic" type, are not only degrading their congregations but are also disregarding the definitely stated teachings of the Scriptures. (Signed) A. S.

[This is a matter in which we hesitate to take any definite stand. It is a well known fact that the Roman Catholic Church, which, for years, had the best of music, felt that such music was a deterrent to proper worship, and returned to the use of Gregorian plain-song. Whatever may be the opinion of musicians, it is certainly a fact that the pastor is the head of his church. And it may be quite possible that the very fact that the pastor is not a trained musician fits him all the better to form a correct judgment of the effect of music of one kind or another upon the non-musical members of his congregation. Certainly we agree with community workers that the great thing is to get people to sing—not merely to listen, but heartily to sing. That is not accomplished by giving people the sort of music that is offered by choral societies at Carnegie Hall. What the community chorus sings is what the musician calls trash—folk music, and not the best of folk music either. It may be the same in the churches—we do not know—we cannot pretend to say. We are in the position of musicians, of all professional musicians, quite unable to judge of the effect of music upon the non-professional mind.—The Editor.]

## The Saffords in Joint Recital

Laura Tappen Safford and Charles Louis Safford, assisted by the Police Glee Club of New York City, offered an evening of extreme pleasure at Aeolian Hall on May 8.

The Police Glee Club, under the direction of Mr. Safford, was heard in The Pilgrim's Chorus from Tannhauser, Wagner; The Heavens Are Declaring, Beethoven; On Upper Langbathsea, Engelberg; Discovery, Grieg, and Pietro Yon's beautiful Mass in F minor, Libera me Domini. Mme. Safford first gave a group of three cello solos—Sarabande in G minor, Handel; Kol Nidrei, Bruch, and Valse Triste, Sibelius—and later sang three contralto solos, comprising Ombra mai fu, Handel; Come Again Sweet Love, Dowling, and Partida, by Alvarez. Her work, both as cellist and vocalist, won much applause.

Mr. Safford, who appeared in a triple capacity (conductor, vocalist and accompanist) revealed sincerity and musicianship, as well as extraordinary finish. The group of songs comprised La Procession, Cesar Franck; Anakreon's Grab, Hugo Wolf; Jagdlied, Mendelssohn, and Visione Veneziani, Brogi, and all were rendered with intelligence and warmth. He was obliged to give two encores, and seating himself at the piano played the accompaniments to those numbers in his inimitable manner. Mr. Safford likewise played the piano accompaniments to Mme. Safford's cello and vocal solos.

Mr. Safford's program numbers were skillfully accompanied by Richard J. Percy.

The New York Herald said: "The Saffords had a farewell party in Aeolian Hall last night. They were the stars of the entertainment, but the Police Glee Club of which Mr. Safford has been the conductor, was a highly important factor in the proceedings. . . . And now the musical Saffords are going away from here. They will be sadly missed in professional and social circles." The New York Times remarked: "Mr. and Mrs. Safford both gave pleasure in music of wide variety." The New York American: "Mrs. Safford is a talented cellist and has a charming contralto voice. Mr. Safford, . . . sang baritone songs, played his wife's piano accompaniments and directed the Glee Club in admirable interpretations of works by Wagner, Beethoven, Engelberg, Grieg and Yon." The New York Tribune: "Mr. Safford showed a certain command of expression, though not much volume of tone, while a distinctly individual self-accompanied interpretation of The Road to Mandalay delighted the audience."

## Louise Alice Williams Pleases

On Monday evening, April 30, at the Carnegie Chamber Music Hall, Louise Alice Williams, assisted by Marion Marsh Bannerman, harpist, gave a diversified program of unusual merit. Miss Williams has been heard several times in New York and her southern melodies are exceedingly entertaining. They are all original numbers which she has acquired from the negroes on her father's farm—or poetically speaking, the plantation. Miss Williams hails from Georgia, where the stories and songs of the negro are particularly impressive and she is trying to keep alive these old, original melodies that are fast being discarded with the onward march of her native State, which has forged ahead so rapidly in the last years that one is apt to overlook some of the original songs of the negro life existing years ago.

Miss Bannerman displayed considerable skill and was enthusiastically received. Miss Williams had a long and distinguished list of patrons and patronesses, and in every way the recital was a success.

## Augusta Cottlow Honored by MacDowell Club

A large and distinguished audience assembled in the MacDowell Club rooms on April 24, at the invitation of the Student Fund Committee, to greet the American pianist, Augusta Cottlow. Befitting the occasion, Miss Cottlow gave a short program of MacDowell music, interspersed by violin solos by Max Pollikoff, the club's gifted protégé, a pupil of Auer. The reception followed, everyone evincing pleasure at being presented to the pianist, who has been one of the foremost champions of American music by including some of it on almost every program.

Refreshments were served, and altogether it was a most delightful evening, Miss Cottlow's charming personality adding not a little to the enjoyment of those present.

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MISS GRACE O'BRIEN, Assistant Secretary

# EAST IS WEST

Syracuse, May 1, 1923:

## "SYRACUSE HAILS ALDA AS GREATEST OF SOPRANOS"

"Mme. Alda, who I am inclined to hail as the greatest soprano of her time (certainly the greatest we have heard in Syracuse in the last decade), gave the first number on part two of the evening's program. The golden mellowness of Mme. Alda's voice, the clarity of her diction, the tinkling bell-like coloring of her high notes and the flexibility of range mark this Metropolitan song-bird as a peer among sopranos.

"A very polished and perfect art is hers and she left a most agreeable impression.

"Her voice has lost none of its liquid mellowness and she exhibited her old mastery of colorature in the 'L'Altro Notte' from Boito's 'Mefistofele' and 'Jewel Song' from Gounod's 'Faust.' Mme. Alda is as great an artist as ever."



Kansas City, March 27, 1923:

## "MUCH APPLAUSE FOR ALDA"

"Frances Alda's art and personality set a departing glow on the last of this season's Fritschy concerts.

"Alda gave herself generously yesterday. Of course, she gave her voice; the better fact was that she gave her brain too. She stressed interpretation with really marvelous results and without the silly affectations that pass for interpretation.

"It is the astonishing manner in which she uses her voice that gives her power. Yesterday her mezzo voce was as nearly perfect as human singing ever is, and

all the technical virtues were present in a degree very little lower.

"Mme. Alda is first and foremost a great artist. Added to that she has a glorious voice and a charming personality. She distinguished herself yesterday by giving what many thought the most notable voice recital of the season."

# FRANCES ALDA

Management: CHARLES L. WAGNER

D. F. McSWEENEY

511 Fifth Avenue, New York, N. Y.

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# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
**MUSICAL COURIER COMPANY, INC.**  
 ERNEST F. EILERT, President  
 WILLIAM GEPPERT, Vice-President  
 ALVIN L. SCHMORGER, Sec. and Treas.  
 437 Fifth Avenue, S. E. Corner 39th Street, New York  
 Telephone to all Departments: 4293, 4294, 4294, Murray Hill  
 Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club, Honorary Member American Optimists.

ALVIN L. SCHMORGER, General Manager  
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CHICAGO HEADQUARTERS—JENNINGS COX, 826 to 830 Orchestra Building, Chicago. Telephone, Harrison 8119.  
 BOSTON AND NEW ENGLAND—31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone, Back Bay 5554.  
 LONDON, ENG.—CESAR BARNHIMSKY (in charge), Nelson House, 85 Queen Victoria Street, London, E.C. Telephone 418 City. Cable address Musicurier, London.  
 BERLIN, GERMANY—CESAR BARNHIMSKY, Schellingstrasse, 9, Berlin W. 9. Telephone Nollendorf 6599. Cable address Musicurier, Berlin.  
 PARIS, FRANCE—Léonora Taylor, 46 Rue Spontini.  
 For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA  
 Published every Saturday by Musical Courier Company  
 Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, MAY 24, 1923 No. 2250

A sign of summer is, "Studio to Let."

Lives of great musicians oft reminds us how much greater their music is than they are.

American composers should remember what the wise man said: "None can cure their harms by wailing them."

To judge by the length of the recital programs of some pianists their audiences are supposed to be trying for endurance records as listeners.

The Stadium Orchestra is mobilizing and soon will start its friendly advance on the musical emotions and tonal intelligence of the summer concert goers of New York.

It is estimated that 1,250 more potatoes could be peeled each hour for eight years with the energy expended by people in going to Parsifal performances here during the winter.

An English composer has written a piece for six violas—and nothing else. Which reminded a friend of ours of the old conundrum: "What makes more noise than a pig under a gate?"

It is said that Igor Stravinsky, Russian modernist composer, has been invited by Leopold Stokowski to come here next season when some of his works are played by the Philadelphia Orchestra.

Fine prospects open up for the musical students of 1922-23. The New York Sun estimates that there are 500,000 of them, and adds, "Probably six of them will attain a moderate degree of distinction. Possibly one of them will become famous."

A gentleman named Bugs Baer who writes a very funny column for Mr. Hearst's American, says that foreigners outtalk us in Europe and outsing us here. Also he remarks that the foreign opera singers who visit these shores "love to yodel in America. They could chirp in Austria, but they would be paid off in kronen, which is cooking money. . . . The opera singers will be back next season. None of them who ever sang Tosti's Good-Bye really meant it."

This paragraph is written on Tuesday of this week, May 22, and just 110 years ago today, Carl Friedrich Wilhelm Wagner, clerk of the police court of the city of Leipzig, Saxony, and his good wife, Johanna Rosina, born Paetz, were receiving congratulations on the birth of their ninth and last child, whom they decided to name Wilhelm Richard Wagner. Later this son dropped the Wil-

helm part and became just plain Richard Wagner; and it is hard to believe that he would have inspired the same amount of hero-worship under the unpoetic, uneuphonious name of Wilhelm Wagner. Which illustrates one more phase of his genius.

Why is New York put on an operatic hunger strike during the summer? Before the war all the European capitals had summer opera and many of them still have it. Isn't opera melodious, and showy, and picturesque, and all that, in the summer? If Cincinnati, St. Louis, and Chicago have summer opera, why not New York?

The late Dr. Florenz Ziegfeld, whose death is reported in another column of this issue, was one of the pioneers in musical education in this country. When he started his Chicago Musical College in 1867, only four years after coming to this country, Chicago was a very different city from the Chicago of today. He remained a full half century as active head of the institution, which grew to be one of the very largest, both in size and importance, in this country—or in the world, as for that—and was still president emeritus when he died. He found time, too, as his obituary notice relates, for other interests, in some of which he continued active until nearly the time of his death at the ripe old age of eighty-two. His name deserves to be and will be mentioned with that of Theodore Thomas when the musical development of Chicago is in question.

The city of Vienna honored itself in honoring the late Theodore Leschetizky when the municipality offered an Ehrengrab (grave of honor) in the Central Cemetery, where rest the remains of Beethoven, Brahms, Schubert and other famous ones who have made the name of Vienna distinguished in the world of music. The late master's body was removed to the grave on Monday, December 11, 1922, and at the ceremony held there were present Professor Leschetizky's only daughter, Mrs. Prof. Vodkressensky, of Berlin, representatives of the national government of Austria and of the Vienna city government, and distinguished figures in the Vienna art world. Ludwig Karpath, well known critic and writer on music, special correspondent of the MUSICAL COURIER in Vienna, gave an address at the grave. Another speaker was Dr. Trost, director of the city's museums, who expressed the hope that the former pupils and friends of the late master would provide a suitable monument for his grave. There were a great number of floral offerings not only from Vienna but also from such distant points as London, Munich, Meran (that must have been Eduard Schütt, a lifelong friend) and from Detroit—doubtless from Ossip Gabrilowitsch and his wife, Clara Clemens, who were both Leschetizky pupils at one time and whose romance began at his classes.

## SUMMER TRAVEL IN EUROPE

Travel in Europe is, from all one hears, going to be more expensive this summer than last. This applies, of course, chiefly to the countries with depreciated exchange, which for musicians happen to have the greater attraction. In Austria the crown has been stable for the past six months, and prices have in consequence adjusted themselves very nearly to the gold standard. In Germany the same process seems to be going on, for the mark was—though artificially—stabilized after a drop of over one hundred per cent. some two months ago, and in the meantime prices have been steadily creeping up. Some things, such as cotton products and imported foodstuffs (coffee, tea, etc.) are much higher than here. Railroading is still comparatively cheap, but first class hotels have approached very close to the universal scale of rates. To this must be added in some places, such as Berlin, the double communal tax charged for foreigners, now eighty per cent. of the bill, which nearly doubles the cost of one's stay. As a result of these changes the percentage of foreigners among transients in the German capital has dropped from over seventy per cent. to twelve per cent. Curious enough, now that the foreign element has been reduced to a minimum, official difficulties placed in the way of foreign visitors have been increased, and police "permits to sojourn" are necessary in many cases after three days. Passport annoyances are by no means reduced, and the extra control at the Bavarian border, for instance, is kept up. The French occupation of the Ruhr, also, has complicated matters to some extent. All these things the traveler to Central Europe should bear in mind before making up his mind, and also the fact that it is virtually impossible to get newly purchased wares out of Germany except by—smuggling. If he must go to Europe, perhaps the countries with high exchange, such as Switzerland, will again look more attractive to him.

## THOSE CRITICS!

Says Ernest Newman in *The Sunday Times*, London: "As for the critics, they simply talked the nonsense that it is the privilege of critics to talk; but I imagine that the public paid as little regard to the nonsense of 1855 as it does to the nonsense of 1923."

This nonsense of 1855 was the Wagner nonsense, which we now all know to have been nonsense. But how about the other nonsense? Do critics always talk nonsense? And does the public always recognize it as such?

Well, not always and not always. There are critics who talk sense, and there have been publics which have been misguided by the nonsense of the critics. Of course the public is always right in the end, simply because each one of us very well knows what he likes and what he does not like. Especially does each one of us know what gives pleasure and what gives boredom. And boredom is the most dreaded of all modern institutions.

The best possible comparative definition of savage and civilized is: he who is bored and he who is not. The savage can sit on his heels and sun himself in perfect contentment, a thing impossible to those of us who have become civilized, the necessity of continued occupation being one of the penalties of culture.

So, strictly speaking, our world is suffering from chronic boredom, like chronic lameness. The moment the crutch is removed we go lame. The crutch may be reading matter, may be the pleasure of the concert hall or theater, may be games, or talk, or food or drink. But whatever it may be it is in the nature of a crutch. Consequently we are instantly aware of its removal.

It is, therefore, perfectly impossible to pass off a substitute on any of us. The thing offered us either relieves our chronic boredom or it does not. Of course there are relative degrees, but, strictly speaking, a crutch is either a crutch that supports one or does not support one, and the difference is instantly apparent.

In the matter of music, particularly, it is pretty hard to deceive any one, and this applies as well to the artist as to the composition. It is true that the music loving public may like a thing better after having heard it a few times, may gradually become enthusiastic adherents of works or artists it did not greatly enjoy at first. But that does not alter the fact that the world is able to judge whether its habitual boredom is being assuaged or aggravated.

And to the ordinary average mind it would seem to be the better part of the critic to observe and judge artists and new compositions from that point of view. Does the critic, we often wonder, ask himself whether or not he is enjoying a work, and why? Does enjoyment have anything to do with his judgment? If not, then what does he consider music to be? If not a pleasure, what is it? Is it to be measured out by rule of thumb, or sounded by the plummet of resultant thrill?

Does the critic say to himself: "This piece, or this artist, offends what I conceive to be good taste and tradition, and therefore, though I enjoy it, I must say that others should not enjoy it. . . . Technically, traditionally and structurally it is bad, and, though it seems to me beautiful, and though it holds my attention and gives me pleasure, yet must I condemn it, for I am a critic, and it is my duty to uphold the traditions of the art, etc.?"

Are there any musts and must-nots in art? Must the singer or the instrumentalist do certain things in certain ways to avoid the critics' scathing pens? As a matter of fact, within reasonable limitations, there are not. Artists and composers have, from time immemorial, permitted themselves originalities that have, first, been held up to scorn by the critics, and then acknowledged to be an advance on anything that ever went before.

There are examples without end. And there must always be so long as there are purist critics in the world. Those who take offense at a change, even if it is a change for the better, will always oppose progress. Yet there are at all times good critics, wise critics, critics who have minds like the rest of the world and judge partly by their likes and dislikes, not by their prejudices and preconceptions.

## NATIONALISM VS. INTERNATIONALISM

The International Society for Contemporary Music was founded to uphold and promote the ideal of internationalism in art, not only in the world in general but also in each separate country. Its first conference has steadfastly voted down all attempts to further national or sectional interests, and the national sections are committed to practicing impartiality within their own countries. Curious enough, the only assertions of the nationalistic viewpoint within the society have occurred in Germany and America. In Germany this is the result of an almost morbid fear that the defeated country, being a political pariah, may be considered such artistically as well, and not given an equal chance. For this reason, and because the chance, however remote, exists that Germany might some year not be "represented" on the International Jury, Paul Bekker, the eminent critic, has refused to accept the chairmanship of the music committee of the German section. (The theory established in London, however, is that the jury members do not represent their own countries but, artistically, all countries, just as each United States Senator represents the whole United States and not a section, like the members of the House of Representatives.) In America the nationalistic viewpoint is embodied in a provision of the bylaws that two-thirds of all members and all committees must be native Americans (establishing a distinction between citizens and citizens that is not provided for in the Constitution of the United States!), and in the further provision that the compositions submitted for Salzburg must be by American citizens. This last is in direct opposition to the general constitution of the society, which makes each section responsible for the composers residing within its area. A Russian refugee, for instance, living in any other country except America, can have his work submitted by the local section; in America he is unrepresented just because his country is not yet within the International. This policy may be justified, but it is apt to be a sword that cuts both ways. If we refuse to bother about foreigners doing creative work here, how can we expect France, or Germany, or England to bother about any American doing creative work there?

The question of the nationality of a composer is often so difficult to decide that it ought to be interpreted in the most liberal fashion—in the interest of art in general. We may, out of an excusable pride, be unwilling to parade in "stolen feathers," but after all our pride is a far less important matter than the interests of creative art. Take a practical instance. Suppose Ernest Bloch had not taken out citizenship papers. Is he, one of the most important of contemporary composers, therefore to be left out of the Salzburg Festival? Switzerland, under the Society's provisions, has no responsibility for him, and is indeed not closely enough in touch with him to know what he has available for performance. Again, if England had adopted our policy it would have to exclude Arthur Bliss, for Arthur Bliss is an American citizen, son of an American. But is America any more entitled to claim Arthur Bliss, who has been raised and whose works have been written in England, than Ernest Bloch, whose chamber music has all been created here?

But why worry about "stolen feathers" at all, if the world at large does not raise the question? Environment is as important in artistic creation, or more so, than national adherence. When Maurice Ravel was asked in London whether the French section would be likely to submit works by Stravinsky, he answered emphatically, "Yes." Germany is submitting works by Krenek, a Czech, and Jarnach, a Spaniard; yet no one will accuse Germany of parading with false ornaments. In the past France has been ready enough to claim Gluck and Lully, England Handel, and Germany Liszt. If false pride is the reason for the American section's international policy, away with it! If, on the other hand, the reason is fear of the imported article (supposedly superior), away with it again! For that is "a policy of exclusion that will get us nowhere," to use Mr. Sonneck's words. CÉSAR SEARCHINGER.

[That sounds like a good argument, but misses the point entirely. The best answer is to point out that, according to these theories, America might be represented by Bloch, Grainger, Kreisler, Rachmaninoff, Palmgren, Cecil Forsyth, Prokofieff, and so on.—The Editor.]

## FIRST AGAIN!

Brooklyn, N. Y., April 26, 1923.

To the Musical Courier:

It is a constant surprise to me how the MUSICAL COURIER beats all other publications in the matter of news. Some weeks ago I noticed on your editorial

page that Edward Agate had just translated Rimsky-Korsakoff's Principles of Orchestration, and that the work was published by a London firm.

I immediately put in my order for the work, and was informed that I was the first that had ordered the book. I just received it a few days ago and am using it in connection with your superb series of articles on Practical Instrumentation by Frank Patterson, now running in the MUSICAL COURIER.

I have seen in no other paper or magazine any mention of the Russian's great work.

I thought you might be interested to know how proud and glad I am to be one of your subscribers, especially when you render such incomparable service to your readers.

Very sincerely yours,  
(Signed) WILLIAM M. RUSSELL.

## VERDI'S HAT

Last week marked the one hundred and tenth anniversary of the birth of the famous composer, Giuseppe Verdi, and at such a time it does not seem amiss to tell an anecdote, which, up to date, has not seen cold print.

Giuseppe Verdi, from his eighteenth birthday to 1892, when he was seventy-nine years old, always wore a silk hat, but from that date to the last he wore a large, black felt hat, such as is today worn by many other musicians and by all those who have been put in retreat in the home left for destitute Italian musicians by Verdi. In 1892 in Milan, Verdi was supervising the rehearsal of his Falstaff, which had its première in the famous theater, La Scala, in 1893. Verdi generally played the accompaniments at the piano, but for a week he had been suffering from a felon on the index finger of his right hand. The ailment made him very irritable, as he suffered a great deal and nothing seemed to relieve his pain.

He had relinquished presiding at the piano and asked Pietro Nepoti, who has since then been chorus-master for many years of the Chicago Opera Company, to take his place, and Nepoti did his work admirably. Verdi, however, felt miserable, as the felon for some reason would not come to a head and thus could not be lanced. Josepina Pasqua, the famous contralto, who created the part of Mistress Quickly in Falstaff, told Verdi that she had in her garden some herbs that would cure his felon if he would only wrap some around his finger. Having tried everything else, Verdi said to her: "Go home after the rehearsal and bring me some of your famous herbs and I will see if they are all that you pretend." Pasqua went home, gave her remedy to Verdi, and a few days later the felon had completely disappeared.

"Ask me anything you wish," said Verdi, "it is yours for the asking." Pasqua looked at Verdi, thought for a moment and said: "Nothing would give me more pleasure than to have you present me with the silk hat you now wear." "Here it is," answered Verdi, and calling a stage hand, he added, "Go to my hatter, you know who he is, everybody knows him, and tell him to give you a similar hat to the one he last sold me. He knows my size." (By the way, Verdi's head was unusually large. He wore a size ten hat.) While the messenger was on his way, Pasqua said to Verdi, "You see, illustrious master, a hat such as yours is easy to get, so, if in the future I would tell the story of your hat some might not believe it. Why not write in the lining that the hat was given to me?"

"Get me pen and ink," added Verdi, and he wrote in his hat this autography: "That hat, my property for several months, is given to Josepina Pasqua in thankfulness for having known how with herbs to cure a felon. In sincere appreciation, Giuseppe Verdi."

Then, the stage-hand returned to La Scala minus the silk hat. "Well, where is the hat?" asked Verdi. "They have no more in your size and the hatter said it would be quite a few days before he would get another even though he could wire for one if you wish."

"No. Go back and tell him to give you any hat in my size that he has on hand." The stage hand went out and came back with the famous sombrero with which Verdi was ever after seen. He never again wore a silk hat and his black sombrero is nearly as familiar today as the tricorn of Napoleon the first.

Mme. Pasqua still owns the famous hat, which she has placed in her mansion in Italy under a glass, and the story herewith published has been in every respect confirmed by Vittorio Arimondi, the well known basso, now a resident of Chicago, an American citizen and creator of the role of Pistola in Falstaff, who was, of course, present when the incident occurred and who told the writer several other anecdotes concerning Verdi and other celebrated musicians, contemporaries. Some of the stories are so good that they will be published in this paper in the future.

## EFFICIENCY

Unfortunately we cannot give credit to the writer of the Rochester (N. Y.) Herald's funny column, Mirrors of Main Street, as he does not sign his column. But whoever he may be, he had a genuinely funny idea when it occurred to him to write up the first concert of the Rochester Philharmonic Orchestra from the standpoint of an imaginary "efficiency engineer," whom he supposed himself to have taken along to the concert. Here it is:

Mr. Bung and I went to the Philharmonic concert at the Eastman Theater Wednesday night.

"If they wish Rochester to become the musical center of the nation," said Mr. Bung, while the orchestra played the overture from Leonore, "they must realize that it will be necessary to make the orchestra efficient."

I suggested that Mr. Bung listen to the music.

"They are not using the piano," said Mr. Bung.

"No," I replied.

"Think of the overhead on the piano and on the harp," said Mr. Bung. "Think of the overhead on those expensive machines. The orchestra can never be run at a profit this way."

"They do not use them in this number," I replied.

"They must use them," said Mr. Bung. "Otherwise, the overhead will eat up the profits. Every machine, I mean every instrument, must be used in every number. Otherwise, it is an economic waste."

The applause continued for several minutes.

"I think it is wrong to encourage them," said Mr. Bung, putting his hands in his pockets. "Their methods are so wasteful."

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Then they played the first movement of Tchaikowski's Pathétique Symphony.

I discovered that Mr. Bung was weeping. I, too, was deeply impressed by the music.

"Not the music," said Mr. Bung. "It is the wasteful method. I suppose that it is necessary to have musicians in the orchestra, but I feel that a business man, and, preferably an efficiency expert, should be at the head of it."

"They have not fitted the men to their jobs. See that little man with the big fiddle. He should be playing a fife or some other small instrument."

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"That first violinist's instrument is more than 200 years old," said a woman near us.

"He should scrap it," replied Mr. Bung. "The depreciation on old machinery is so heavy that it pays to get new. It is a false economy."

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"They should use the horns more," said Mr. Bung. "The depreciation on a horn must be less than on the string instruments. They should play most of the notes on the horns."

At this point Mr. Bung's attention was drawn to the man with the triangle. "They should make him change places with the little man who plays the big fiddle," observed Mr. Bung. "Or, they should have a boy for that position. The management is again at fault." I insisted upon Mr. Bung's thoughts being retained in his fertile mind, until after the concert was over. I feared that he would be lynched.

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During the Grieg concerto, Mr. Bung noticed that the cymbal player only once gave a "clap" to his instruments.

"Is he paid for a full evening's work?" demanded Mr. Bung.

"He only banged once," said Mr. Bung.

I was considerably nettled by the remark. "Well, he had to be there for that one bang, did he not?" I retorted.

"I should pay him for piece work," was his reply.

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"So many of the violins all play the same thing," said Mr. Bung. "I believe that a scheme could be devised to have them play in shifts, so that there would be no intermissions. That would be true efficiency."

I agreed with his suggestion.

"Another thought has come to me," he added. "I believe that it would be possible to conserve the wind that leaves the horns and turn it to a beneficial purpose. It could be used to take the place of electric fans in the summer time."

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Mr. Bung's report.

"Members of the Association To Promote Business Efficiency:

"I find that 73½ per cent of the notes on the violins are played upon the 'e' and 'a' strings, the weakest. Our music must be rewritten to be played upon the 'd' and 'g' strings, which are much heavier."

"Drummers, cymbal players and bass horn players should be put on a piece work basis."

"The conductor is an unnecessary expense. An arrangement of electric signals to the players, controlled by a mechanical device, like a music roll for a player piano, can be installed, which will answer perfectly."

"Our motto is, 'Every instrument played every minute.'"

"It will be the only orchestra in the country, 100 per cent efficient. It will be like no other orchestra. No other orchestra will be like it."

"Respectfully submitted."

"T. JONATHAN BUNG."

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"What is your ideal in musical efficiency?" I asked Mr. Bung.

"The barroom piano," was his ready and witty retort.

## PADEREWSKI—RUSSIAN BARITONE

According to the Appeal (St. Paul), quoted by the Literary Digest: "It became known several weeks ago that Paderewski intended to visit Austin, Texas. Soon after the news arrived, Rep. R. C. — sent to the Speaker's desk a resolution signed by many members extending a Texas welcome to 'the great Russian ex-premier and famous baritone singer,' and asking him to sing before them. This resolution was adopted without challenge and by a unanimous vote of the House of Representatives."

## VARIATIONETTES

By the Editor-in-Chief

A slight difference of opinion in our local critical ranks. Mr. Henderson, of the Sun, says that in this country musical audiences are going to the demeriton bow wows. "Beautiful ideals are fast vanishing," and in their place are ideals "thoroughly materialistic, gross, and debasing." On the other hand, Mr. Finck of the Evening Post asserts that American audiences are progressing surprisingly, and he points out how they have advanced over the old days in the nature of the programs they demand and in the degree of their understanding of them. The truth is that a few persons have gone back, many have stood still, and some have gone forward. Our present age shows more general musical understanding because of the wide use of the mechanical piano and recording instruments. Broadly speaking, however, these days are not much different inherently from those that went before. Every period has its enthusiasts and its calamity croakers. The hopes, fears, strivings, and pessimisms of today were those too of yesterday and the day before yesterday.

Mr. Aldrich, of the Times, also sees through dark glasses when he remarks that it is not the province of great symphony orchestras to play in the back yards and on the front stoops of the masses. He does not tell us the reasons for his decision or offer any proof of the truth of the proposition. It is difficult to see how either the orchestras or the masses could be harmed by such contact. Several of the New York music critics held forth violently at one time when Richard Strauss and his orchestra were engaged to give a concert in the auditorium at Wanamaker's department shop. The writers laid down beautiful ethical laws in their denunciations of Strauss. Yet not so very long afterward two of those critics were engaged by Mr. Wanamaker to deliver musical lectures on the self same spot where Strauss had stood when he committed his terrible crime. The critics delivered excellent lectures, were paid, and took the money. This is the moment, now that Mr. Wanamaker is dead, to reveal that he had a sly sense of humor, and to tell also that the man—dead, too—who suggested the joke to the great merchant was Marc A. Blumenberg, then editor and proprietor of the MUSICAL COURIER.

The movement to develop American orchestral players appears to be almost more than timely, if one glances over this, from the Tribune of last Sunday:

The following musicians are announced in leading parts in the Philharmonic Orchestra during the stadium concerts: Bela Loblov, concertmaster; E. Tak, assistant concertmaster; F. Lowrack, second violin; J. J. Kovarik, viola; Cornelius Van Vliet, cello; U. Buldrini and A. Fortier, bass; N. Kouloukiss, flute; E. F. Wagner, piccolo; B. Labate, oboe; P. Strano, English horn; G. Langenus, clarinet; E. Roelofsma, bass clarinet; B. Kohon, bassoon; B. Jaenicke, horn; H. Glantz, trumpet; M. Falcone, trombone; F. Geib, tuba; A. Friese, tympani; S. Braun, percussion; T. Cella, harp; Maurice Van Praag, orchestra manager.

If Bethlehem, Pa., is having its Bach Festival this week, at least New York last week had its contest for the harmonica championship.

The world isn't such a bad place after all for no one has thought of giving summer performances of Parsifal in New York.

"Pianists and pickpockets have long fingers. Does that suggest any comment to you?" hazards W. B. It might suggest something if it were true, but it isn't. As a matter of fact, some of the greatest pianists had very short and stubby fingers. Rubinstein was a striking example of that class. Joseffy's fingers were exceptionally short. Godowsky's could by no stretch of the imagination be called long. Rosenthal also has stocky, abbreviated digits. So has Bauer. Paderewski's, Siloti's and Schelling's are longer and slimmer. Gabrilowitsch and Hofmann are medium sized. Friedman and d'Albert belong in the Joseffy-Rosenthal class. Furthermore, we believe that no pickpocket's fingers are as nimble as those of any of the aforementioned gentlemen.

Rosenthal, whatever be the length of his fingers, always has had tremendous power and speed but of late years he has acquired also gentleness and delicacy. The other day he played Chopin's E minor concerto in London and the Daily Telegraph wrote:

A more superb performance it is simply not possible to imagine—the kind of statement one may make seldom in a lifetime. Here, in perfect equipoise, were those qualities of strength and gentleness, of rhythmic perception, of phrasing, of faultless (and exquisite) technique, of tonal beauty, sonorous, plaintive, limpid, delicate, brilliant, qualities of

interpretation and execution that one hardly ever finds together in the same artist. There is tradition in this playing; there is authority; but there is something just a little greater than even those valuable ingredients, and that something was imparted by the gods alone. Hard work will do a lot, but it was more than hard work that set the audience spellbound by the magic delicacy of the Romanza.

Lawrence R. Bacon asks: "Confidentially, what is the difference between a Steinway, a Knabe, and a Mason & Hamlin?" Confidentially, the difference is the same as that between a Concert Bureau, a Concert Management and a Concert Direction.

Independence Day is on July 4 and the Stadium concerts begin July 5.

The Chicago Musical College is in receipt of a letter which opens up an entirely new scientific aspect in the teaching of singing:

Portland, Ore., April 29, 1923.

Chicago Musical College.

Dear Sirs:—Does the wearing of false teeth in any way effect one's career in vocal?

Thanking you for this information, I am,  
Yours very truly,

CORA

The Evening Telegram amends one of our recent paragraphs to read: "Genius is composed of equal parts of sweat, temperament and headlines."

"What is larger than a conceited opera tenor's head?" asks J. P. F., then answers himself, "Only the skulls of the Cardiff Giant and the Neanderthal Man," and finally inquires again, "Do you know any better comparisons?" We only know what is smaller than an atom—the bass drum part in a Mozart symphonic adagio.

The young baritone who has just left his teacher's studio and came to the MUSICAL COURIER office to get advice on how to start his career began his speech with this sentence: "How can I succeed without discovering an oil well?" Another visitor, slightly cynical, heard the young man's query and replied: "Well, bricklayers are getting twelve dollars per day now." This particular baritone student turned out to be a sensible sort of fellow who fully realized the difficulties of his profession and admitted that the world did not owe him a living. Those young persons who begin a musical career by expecting some one else to start it for them, and come to see us with a chip on their shoulder, usually have a set form of address, like this: "I have just finished my studies and it has cost my family a small fortune. I have no money with which to give a recital, advertise in the music papers, or pay a manager for working for me. The managers all tell me that they cannot use me if I have no reputation. Now, if I do not get engagements, how can I make a reputation; and if I have no money, how can I give recitals and advertise? What am I to do?" If the tirade is delivered testily enough, generally we answer: "That is your problem, not mine." Such musical molluscs always remind us of the youth who went to see Massenet and asked him to correct his manuscript compositions. The master looked at them and said: "These things are very immature. How old are you?" "Sixteen." "You must learn much more before you begin to write." "But, maitre, you composed when you were seventeen." "Yes," admitted Massenet, "but I didn't ask anyone how to do it."

Dear Variationettes:

The article in last week's MUSICAL COURIER on Mixers is a true sermon which every one who aspires to be an artist should thoroughly digest. How genuine is everything stated there! However there is one point which the writer did not touch—and that is how much this very mixing goes to make the real artist. I do not speak of wonderful technicians but of the men and women who have endeared themselves to all people in all walks of life and whose message has been understood by all.

We have the proof in the crowd gathered under Caruso's balcony at the Knickerbocker on Armistice Day. I can see him now as he stood radiant, waving the Italian and American flags and tossing American Beauty roses to the crowd below. That was one instance where he proved what a good mixer he was. Then on the night never to be forgotten when he came out after many recalls at a concert in Ocean Grove and sang "Over There." Will anyone who was present ever forget the thrill that ran through the whole audience with his final "And we won't come back till it's over, over there." There was such a salvo of hurrahs and waving of handkerchiefs as even he said he had never experienced before. Had he not been a good mixer could he ever have been able to interpret that, at the time, most popular song?

This year's tour of Paderewski has proved (although he was a wonderful artist before he entered world politics) how much he has grown in his art and in the hearts of his public. I was in certain towns in the West where parties

of ten people had traveled eighteen hours to attend his recital!

Kreisler is another example of a man with a universal appeal in his work. Surely his experience as a soldier had something to do with that whole-souled something in his work which perhaps not many understand but all feel. Can there be any doubt that the suffering which Chaliapin has seen and his close contact with all kinds and conditions of men has made him sing with a depth of feeling and an artistry that has swept all his hearers off their feet?

Yes indeed, the truly great are always good mixers and thoroughly at home wherever they may be. A great artist has never been a snob, for unless the artist learns to forget self and to throw himself into the lives of others he can never hope to be truly great.

Will you forgive this long letter, for truly when I started out I did not intend that it should become almost a novelette, but I do feel strongly on the subject. With all good wishes,  
CECIL ARDEN.

I live in a town so small," apologizes M. B. H., "that I can call Central and ask her what concert there is tonight."

The Russian young lady judge who calmly condemned twenty-five men to death is not more remarkable than the youthful female pianist who with her own hands has executed every one of the great composers.

When great composers write a few dull measures such lapses only serve to emphasize the worth of their many masterful pages.

Wagner was right when he asked for financial support so that he might have leisure for the creation of masterpieces. The Rockefeller millions, relieving noted scientists from material cares, have enabled them to give to the world at least a dozen new discoveries for the successful combatting of disease and prolongation of life.

Two new Italian jockeys at the Jamaica racetrack are named Caruso and Giordano.

Musical announcement by Roy K. Moulton in the Evening Mail: "The well known New Jersey tenor, Amos Quito, is tuning up for his annual tour of New York City."

A hitherto unknown waltz by Rossini has been discovered. It is called Castor Oil. One may be sure that children won't like it.

Received from a former staff member of the MUSICAL COURIER:

New Rochelle, N. Y., May 4, 1923.

Dear Variationettes:

Your remarks about the pay of New York's music critics are very much more painfully true than most people imagine. The whole subject of criticism with its pros and cons is too lengthy for one to go into, and it is useless besides.

Years ago when I went over to the New York Press, through the influence of Hillary Bell, a powerful dramatic critic and friend of the owner at that time (Irwin Wardman, dead this last year also, and who at death was the vice-president of the Munsey Company) was the editor-in-chief. He had gone to the Press from the Tribune, and Bell told me that he had absolutely no use for music critics on a daily paper as he could not see how they brought to the paper the equivalent of their salaries! Wardman told me very often how he thrashed this out with Krebhiel, and what a pretty picture it is and what a far from silent commentary! I fancy precious little would be known of music or musicians these days had there been no critics to labor, starve and die. When I went over to the Telegram under the regime established by James Gordon Bennett, the lengthy interview I had with the editor in charge was a classic. I was told all the things I would not be expected to do, all the angles the policy of the paper tabooed from reviews and criticisms until finally I said: "Then, you are to pay me to have no brains." Being in exactly the same boat himself the editor answered sourly: "Exactly." However I took the position and whenever my critic's conscience compelled me to write simon pure criticism, I wrote it in such a duplex form that it read one way for the evolved office cat who too often sits in judgment about one a. m., and quite another way to the outside musician who knew the ropes. What a man with a family can do with the salary offered this highest form of mental effort, is a mystery, and unless he has outside interests, it would take a moral stalwart not to sell out his integrity and his stultifying paper. As long as Huneker stuck to the MUSICAL COURIER he had little to worry about, but as he wrote and said about himself he was not of the stuff of which heroes are made, and he did not relish standing by his guns, when these caused petty friction or annoyances.

Those of your readers who nourish a secret passion for music critics may wish to start a propaganda for better pay for them, so I am contributing the above more feelingly than anyone else could, having graduated from the fold.

With best wishes I am sincerely,

EMILY GRANT VON TETZEL.

Rachmaninoff has a particularly admirable trait in his compositions and nowhere is it exemplified more strongly than in his G minor prelude (the one Hofmann plays so marvelously). Rachmaninoff stops when he has nothing more to say.

We shall flatter Rachmaninoff by imitating him herewith.  
LEONARD LIEBLING.



## SCHOLARSHIPS TO BE GIVEN BY ST. LOUIS MUNICIPAL THEATER

Contest Opens May 28—Orchestra Returns from Spring Tour

St. Louis, Mo., May 15.—The sum of \$30,000 has been set aside by the Municipal Theater Association to be devoted to scholarships which are to be given to six singers in the Municipal Opera Chorus who win these scholarships this season. The scholarships will be divided into \$500 each and will provide training in singing, stage deportment and stage dancing. The scholarships are open to members of the Municipal Opera Chorus and will cover the period from September 15, 1923, to May 15, 1924. According to the terms of the scholarships, studies must be pursued under teachers approved by the Municipal Theater Association. Contracts for the lessons will be made between the teachers and the Municipal Theater Association and not directly with the beneficiaries of the scholarships. A special committee will be appointed to receive reports of the teachers and to act as advisers and consultants for the students.

The contest for the scholarships will begin with the opening of the present season on May 28. Already there is much excitement among the members of the chorus and many young singers now in the chorus hope, by means of the training obtained next winter, to become principals in the following season's cast. The Municipal Theater Association is delighted to have the opportunity to establish these scholarships. The plan not only helps to develop home talent for the principal members of the annual opera season's cast, they believe, but it will also add much in the educational and cultural value of the annual season of summer opera.

The Municipal Opera from the very start in St. Louis has been a going concern. For the first one or two seasons there was a deficit. Since then there has been a substantial profit and whenever this latter has occurred the management has used the profits to the betterment of the following season. Improvements in the theater itself and production of the operas have been the primary uses to which the additional money has been put.

One of the latest improvements in the theater is the installation of a set of loud speakers to make the music and words of the various productions as audible in the seats far away from the stage as in the immediate vicinity of the stage. The speech amplifiers were tried out recently in an impromptu concert when solos, concerted numbers, choruses and orchestral numbers were given and the result was highly gratifying as well as successful.

### SYMPHONY ORCHESTRA RETURNS.

The St. Louis Symphony Orchestra has returned from its two months' spring festival tour, having closed the tour with a matinee and evening concert at the University of Illinois, Urbana, Ill. Everywhere it played to capacity audiences and received much praise. V. A. L. J.

### Anil Deer Praised by San Francisco Critic

Alfred Metzger, of San Francisco, wrote of Anil Deer under date of April 21, the following extracts being especially noteworthy: "The possessor of a beautiful voice, well placed and used with utmost discrimination. . . . Unquestionable artistry. . . . Zest and spirit to her performance. . . . Fine enunciation. . . . Pleasing personality. . . . A certain knack of emphasizing the right sentiment in a right way. . . . Everything she does she devotes to it that care and precision of interpretation which lends the song the invaluable support of individualism. . . . We know of no artists appearing before music clubs who are more serious, who take greater delight in their work, who possess greater natural qualifications and who are better fitted to give pleasure than Anil Deer."

### Institute of Musical Art Concert

The winners of the artists' diplomas at the Institute of Musical Art of the City of New York in piano are: Wellington Lee, Sonoma Halley, Jennie Seidman and Alton Jones. The winner of the artist diploma in singing was Lillian Gustafson.

For the piano department the judges were Harold Bauer, Wilhelm Bachaus, and Ernest Hutcheson, while those who decided the supremacy in the vocal department were Mme. Sembrich, Frank La Forge, and W. J. Henderson.

### Hans Merx Gives Song Recital

Hans Merx gave a song recital on May 14 at Rumford Hall and his pleasing baritone voice was heard to good advantage in the all-German program. It was a rare pleasure to hear German Lieder sung in such correct fashion, with proper interpretation, and diction well-nigh perfect.

Mr. Merx opened with three Wagnerian arias—Wolfram's Erster Gesang; König Heinrich's Anruf, and Wotan's Gruss an Walhall. It was in his Schubert numbers, how-



### ON THE WAY TO EUROPE.

Some musicians on board the S. S. Ohio. Left to right: Charles Cahier, Otto Schnabel, Mme. Charles Cahier, Captain Lanson of the Ohio, Mrs. Schnabel, Samuel Theuman; seated, Artur Bodanzky. The four artists participated in the usual ship's concert, a program of which is herewith reproduced. On the program are Greetings to the Musical Courier from Mme. Cahier, Mrs. Schnabel, Mr. Bodanzky, conductor at the Metropolitan, and S. Theuman, a stage director of the same institution.



## WATERBURY, CONN. ENJOYS THE LEGEND OF SLEEPY HOLLOW

Choral Club, Under Isaac B. Clark, Celebrates Tenth Anniversary with Splendid Concert

Waterbury, Conn., May 21.—On May 17, at Buckingham Hall, the Choral Club, Isaac B. Clark conductor, celebrated its tenth anniversary with a splendid concert, the presentation being The Legend of Sleepy Hollow, a metrical version of the story by Washington Irving, arranged as to the libretto for a choral work by John F. Kyes, Jr., and music by Carl Hauser. The soloists included: Leone Kruse, soprano; Paul Althouse, tenor, and Fred Patton, baritone, assisted by an orchestra of thirty-five, with Frederick Landau, concertmaster, and Mr. Clark directing the entire performance.

The work was given a splendid rendition, each of the soloists being in good form and spirits, and coming in for their share of the artistic honors. According to the Democrat: "Althouse, the favorite tenor of the club, gave a highly intelligent interpretation of the roystering Brom Bones. He put a vast amount of dramatic effort in his three solos and this, added to the musical qualities of his singing, made his solos most enjoyable. The tenor's last solo, He Is but an Arrant Jockey, received thunderous applause. . . . Ichabod Crane, the spectacular scarecrow, was sung by Fred Patton, who had a smooth and pleasing baritone. He sang with great ease, the rich quality of his tones being most pleasant to hear. Up Then, You Worthless Brute, was unusually well done, ending with a fine dramatic climax. . . . Leone Kruse, soprano, sang the role of Katrina Van Tassel. She had several long solos which seemed just suited to her voice, which was clear, well placed and rich in quality. Her singing of Lay Aside the Sickle, and Why Profane the Lover's Moonlight, were both full of pretty melody."

The chorus, under the skilled direction of Mr. Clark, sang well, putting much spirit and fire into their singing. All in all, the concert was a great artistic success and the audience realized this and gave the conductor, chorus and soloists a warm reception. K. G.

### Annie Louise David's Recent Dates

On April 27, Annie Louise David played in Portland, Me., and two days later in Boston, Mass. April 30, she gave her annual "Birthday Recital" (her mother's birthday) to about 300 invited guests—friends of her mother—at the Riverbank Court Hotel. May 6, Miss David played in Ridgewood, N. J.

### Patton One of the Best Oratorio Bases

"Patton one of the best oratorio bases of the day."—such was the verdict of the Bridgeport, Conn., Times after Fred Patton sang there recently in the Brahms Requiem and an aria from Wagner's Flying Dutchman. This is an opinion that many of the prominent journals the country over have shared at one time or another.

### Bernard Ferguson to Sing in Middle West

Bernard Ferguson, baritone, will give a recital in Chicago on June 18, this being one of the engagements booked for him on a two weeks' tour of the Middle West. Following this tour he will be in Cincinnati, Ohio, for six weeks, beginning June 24.

## YOUNG ARTISTS PRESENTED BY NEW YORK

### FEDERATION'S PRESENTATION COMMITTEE

On Friday afternoon, May 18, an enjoyable program was given at the Pennsylvania Hotel, under the auspices of the Presentation Committee of the New York State Federation of Music Clubs of which Edna Marione-Springer is president. The committee was formed last year for the purpose of presenting and endorsing young artists who have had no professional debut and who are fitted to enter the concert or recital field as young professional artists. They are not supposed to be the finished artist ready for a Carnegie Hall recital, but those who are ready to fill lesser engagements.

The auditions for the Presentation Committee will be held next season in Ditson's Harp Room during the weeks of October 16, December 16, February 16 and April 16. For particulars write to Chairman of Auditions, Mrs. Robert W. Sneddon, 176 West Ninety-fourth street, New York City. No manager or teacher serves on the Audition Committee. The Federation does not manage artists, but only presents them in one recital and artists from any State in the Union may apply.

On Friday afternoon those presented were: Grace Divine, mezzo-soprano; Barbara Rawie, soprano; Marion Nicholson, violinist, and Creighton Allen, pianist. In the absence of Mme. Marione-Springer, who, unfortunately, was ill, Carolyn Beebe, first vice-president, presided. There was a large audience on hand to greet the young performers. Miss Nicholson opened the program with an Ave Maria by Arcadelt Brown and Goldmark's Call of the Plains, with Isabel Sprigg at the piano. Later she played the Mozart-Auer gavotte and From the Canebrake by Gardner. Miss Nicholson is indeed talented and has been carefully schooled. She revealed a good tone, wields the bow with agility and plays with feeling and considerable breadth of style. She was well received and for an encore was heard in Dvorak's Songs My Mother Taught Me.

Miss Rawie, next on the program, with the assistance of

Rose Phillips at the piano, was heard in the Iphigenie aria (Gluck), Se Tu M'ami (Pergolesi) and an aria from Ponchielli's La Gioconda. Although her voice is not a big one, it is sweet and refreshing and she uses it with taste. Charm of manner and an attractive appearance are added assets. For her second contribution she sang a group including Birth, Sticks, and Love Went A'Riding (Bridge).

Mr. Allen made a favorable impression, first in the Chopin nocturne in G minor, op. 15, No. 3, and then in the MacDowell polonaise in E minor. His technic is commendable and his renditions were clean-cut and interesting. He closed the program with Debussy's Reflets dans l'eau and his own Legende, which was given by request.

Grace Divine, who, by the way is a pupil of Buzzi-Peccia, must be considered the most talented one of the artists. She is the possessor of a voice of naturally beautiful quality, rich, clear and at all times agreeable to the ear, which should in time no doubt develop into a dramatic soprano. She is still very young and should make a career for herself. The aria from Samson et Dalila was a fine vehicle for the display of her superb organ, and in three songs later—Fair Dreams (Buzzi-Peccia), Rachem (Mana Zucca), and Brindisi (Lucretia Borgia), she showed that in the lighter numbers she sings with charm and skill.

In presenting young artists at these concerts the Federation is doing admirable work and should receive the co-operation of managers and bureaus who book artists. Young artists find the greatest difficulty in getting a start, especially those from out-of-town and those who have no influence, and now they can at least call upon the Federation's Audition Committee for a hearing, and if their talent merits a public appearance they are given one.

Therefore, the committee is to be congratulated upon this move—one of the most valuable to the younger generation of musical students and embryo artists, and one which will arouse new interest throughout the country.

# ISA KREMER

International Balladist

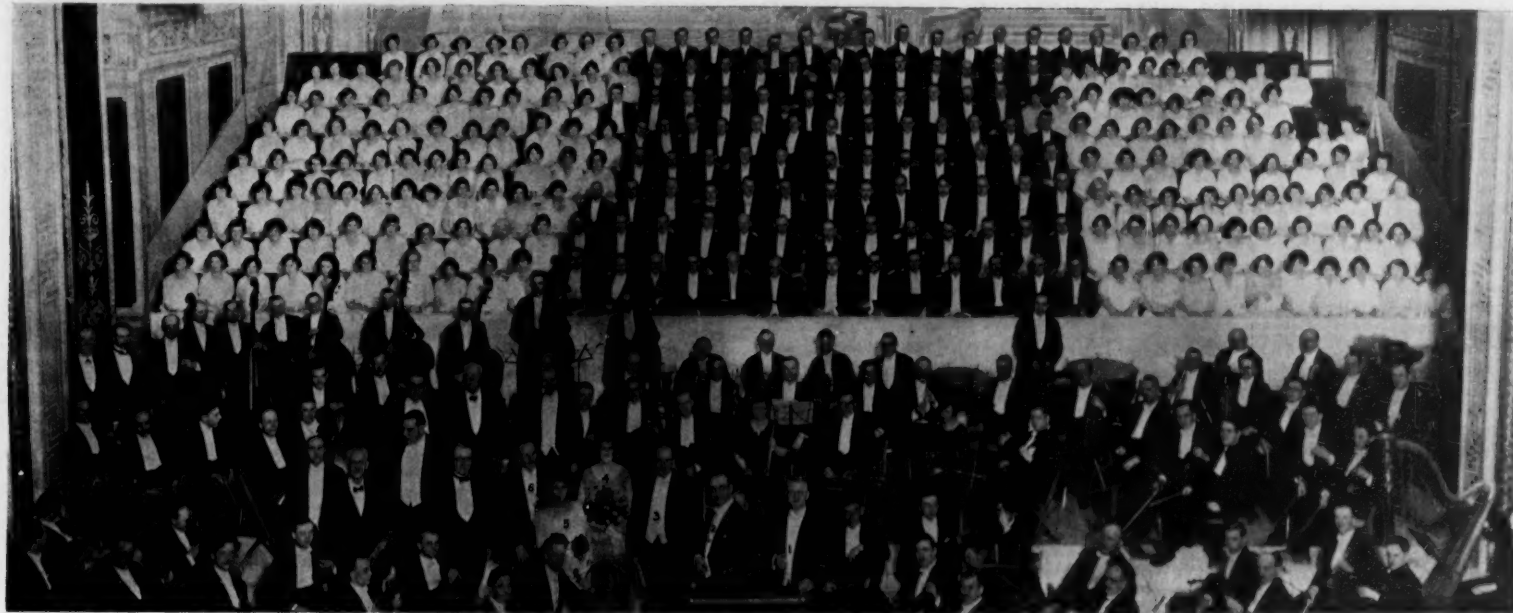
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## CHORUS, ORCHESTRA AND SOME OF THE SOLOISTS OF THE CENTRAL NEW YORK FESTIVAL

The Central New York Music Festival was held at Syracuse, N. Y., April 30, May 1 and 2. The chorus was under the direction of (1) Howard Lyman, and seventy members of the Cleveland Orchestra were under the direction of (2) Nikolai Sokoloff. The soloists included Frances Alda, soprano; Frank Cuthbert, bass-baritone; Giuseppe De Luca, baritone; Frederick Gunster, tenor; Erika Morini, violinist, and Jeannette Vreeland, soprano. Those photographed are (3) Frank Cuthbert, (4) Jeannette Vreeland and (6) Frederick Gunster. Adella Prentiss Hughes, manager of the Cleveland Orchestra, is also to be seen in the picture (5).

INDIANA MUSIC TEACHERS  
CONVENE IN INDIANAPOLIS

Eminent Men's Lectures and Good Music a Feature of Program—Debate on Licensing of Music Teachers Left Unsettled

Indianapolis, Ind., May 11.—The Indiana Music Teachers' Association has concluded its forty-sixth annual convention, one of the best meetings this organization has ever held. Edward Bailey Birge, of the Music School of Indiana University, has been president for the last year and the convention was held in Bloomington at the seat of the university. The association had the co-operation of the Bloomington Choral Society in making up the program and the concerts were the festival musicales of that society. The Bloomington Friday Musicales acted as hostess club to the convention.

## DEBATE ON LICENSING OF MUSIC TEACHERS.

Interest centered in the debate on Shall the Indiana Music Teacher be Licensed? The question was not finally voted upon, the delegates deciding to table it until next year at the next convention. Speaking on the affirmative were B. W. Merrill, dean of the University Music School, Mr. Birge and Arnold Spencer of Indianapolis. On the negative were Frank Percival and Harlowe F. Dean of Indianapolis, J. E. Maddy of Richmond and W. E. Jones, Shelbyville.

## LECTURES AND CONCERTS BY PUBLIC SCHOOL CHILDREN.

Interesting and illuminating lectures were given by Oscar Seagle of New York and Daniel Protheroe of Chicago. Mr. Seagle also gave a recital. Helen Protheroe-Axtel, soprano, sang at two of the concerts. The children's chorus, directed by Lee McCauley, supervisor of music in the Bloomington schools, gave a splendid concert and the high school choruses sang the Rose Maiden with Frances Johnson, soprano, of Indianapolis; Cara Sapin, contralto; William Lane Vick, tenor, of Louisville, and Harold Dale Saurer, bass, of Bloomington, Ill., as soloists.

## ENTERTAINMENT FOR GUESTS.

An informal banquet at which William Lowe Bryan, president of I. U., and Mrs. Henry Schurmann, president of the Indiana Federation of Music Clubs, were the principal speakers, was an enjoyable occasion as was also a tea given the delegates by Mr. and Mrs. Birge at their home. A visit to the home of T. C. Steele, Indiana's famous artist, was also enjoyed by the delegates. The convention will be held in Indianapolis in 1924. Officers elected were Arnold Spencer, president (Indianapolis), Minnie Murdock Kimball, vice president (Greencastle), Lee McCauley, secretary (Bloomington), and Myra Gordon, treasurer (Logansport).

## SESSION ON CHURCH MUSIC.

An informal session on church music was held under the auspices of the Indiana chapter of the American Guild of Organists. Carrie Hyatt-Kennedy, organist, and Hazel Simmons-Steele, soprano, of Indianapolis, furnished the music. Besides business meetings a session devoted to mutual interests of private and public school music teachers engaged the attention of the delegates. Speakers were Charles Carter, Arcadia; Floy Mallory, Muncie; Mrs. Robert Tinsley, Crawfordsville; J. E. Maddy, Richmond; Minnie M. Kimball, Greencastle, and Ralph Tirey, Bloomington. G. H.

## Miserendino-Winetzkaja in Joint Recital

Friends and admirers in large numbers attended the joint recital of Illuminato Miserendino, violinist, and Maria Winetzkaja, mezzo-soprano on May 17 in the Astor Gallery, Waldorf-Astoria Hotel. Both artists were in fine form and delighted their hearers.

Mr. Miserendino, who has been heard in New York many times and who has established for himself a big following, opened the program with the prelude in E major, Bach and Tartini's Devil's Trill sonata, and later played the D minor concerto, Vieuxtemps, as well as a group comprising Minuet, Handel; Indian Lament, Dvorak-Kreisler, and Tambourin Chinois, Kreisler. As an encore he gave with much fire Kreisler's Liebesfreud. That his work charmed the audience was evidenced by the sincere applause bestowed.

Mme. Winetzkaja sang two groups: Parto Parto, Mozart;

Hindu Chant (with violin obligato), Bemberg; Oh thou Billowy Harvest Field, Rachmaninoff; Psyche, Paladilhe; Where Corals Lie, Elgar, and Von Ewig Liebe, Brahms. Her singing likewise won the approval of the large audience which applauded and recalled her time and again. She gave two encores, one being Rhea Silberta's highly effective Samson Said.

The accompanists were Rhea Silberta for Mme. Winetzkaja and David Sapiro for Mr. Miserendino.

## Charlotte Lund in Opera Recitals

Two opera recitals given by Charlotte Lund within five days were both genuine successes. The first was before the Society of Virginia Women in New York, Vanderbilt Hotel, May 11, when a large audience was present and everyone was most enthusiastic. N. Val Peavey, pianist and singer, accompanying and singing, as usual.

The National Arts Club was crowded May 16 to hear Miss Lund, assisted by Mr. Peavey, in excerpts from Louise, Tosca, La Boheme, Madame Butterfly, Thais, Carmen and Cavalleria Rusticana. Miss Lund sang the aria the Invocation, and, with Mr. Peavey the Oasis duet from Thais especially well; her high notes were beautifully clear and well produced, and Mr. Peavey played the Meditation on a piano (which was not in tune) so well that it was enjoyed in spite of the false tones. In solos and the Love Duet between Butterfly and Pinkerton (sung in English) the two were also very effective, for Miss Lund's voice is always most expressive and sympathetic, and Mr. Peavey, though a baritone, has high range. It seems that Miss Lund on every appearance sings better than in the preceding, so that the warm applause she received was fully deserved. Chairs were brought from the adjoining rooms, and listeners were stand-

ing in all possible places, thus testifying to the success of Miss Lund's operatic recital, during which she gave explanatory comments, much of this in humorous fashion. She sang in three languages, from memory, and gives out every detail in effective fashion.

## De Pachmann's New "Methode"

Vladimir De Pachmann's return to America next year has already been announced. His purpose in coming, as he himself says, is to show the new generation of piano students his new "methode." The secret of his eternal youthfulness lies, as he tells his audiences, in this new "methode." By such technical facility does he manage, without fatigue, to play with all the esprit of a young man. In his own words: "I am never tired by playing the piano. At the end of a recital I am ready to give another program." The number of his encores bears vivid testimony to the truth of such a statement. Not long ago, when his managers objected to his giving so many additional pieces, Pachmann begged to "play just one more." Being permitted, he went before his audience and played an entire Beethoven sonata.

## Raisa and Rimini Sail for Italy

Rosa Raisa and Giacomo Rimini made their farewell appearance of the season on Sunday evening, May 6, in the Chicago Auditorium, for the benefit of the Jewish Drive. \$1,000,500 in subscriptions was received, in addition to which \$1,000,000 for the Jewish charities was raised on the evening of the concert.

The two artists sailed for Italy on May 16 on the S. S. Comte Rossa; they will return about the middle of October for a short concert tour prior to their season with the Chicago Opera Company.

## "America"

Song by

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WETMORE

At the

Capitol Theatre  
New York  
Week of May 27-June 4

(Staged by S. L. Rothafel)



## SCHNEEVOIGT BELIEVES BOTH ORCHESTRA CONDUCTOR AND MEN SHOULD BE MORE THAN JUST EFFICIENT

Scandinavian Director Is Interviewed in Christiania and Talks Interestingly of Norwegian Musicians

Prof. Georg Schnéevoigt, the distinguished Scandinavian music director, was interviewed in Christiania by the *MUSICAL COURIER* representative there. To the writer's question as to interior Norwegian musical conditions, Professor Schnéevoigt answered:

"No, I would rather you asked me about my opinion on Norwegian women, or let us talk about the flowers on the table there, or on the latest modes from Paris."

"How many foreigners are there in the Philharmonic Orchestra?"

"Now, that was a harmless question, which I can answer. There are twenty-five Norwegians in the orchestra; the rest are foreigners."

"How big is the orchestra?"

"Seventy-two men."

"What do you require of a musician in an orchestra?"

"He must be technically well trained; he must possess so much routine that without any considerable difficulties he can master any piece of music. The public does not want to listen to an orchestra which is not perfect, technically speaking. The musician who can not master his instrument technically, cannot get the right quality out of it. The achievements of a technically defective orchestra sound like the whistle of a quail, rather than art."

"Do you think that the Philharmonic Orchestra in the future will have only Norwegian musicians?"

"I think so and hope so indeed. But for the time being Norway has not enough qualified symphony musicians."

"What qualities should a music director possess?"

"A director can only be good if he has talent besides his musical knowledge. In rendering a piece of music for the public he must inspire his musicians so that each one of the audience will be mentally affected. The externals of a leader—i. e., what the public sees, the baton, etc., and how he uses it—consist of mere manual work, and no art, something that the public does not always understand. There is a great difference between a conductor in possession of a creative and inspiring ability and one who merely handles his baton with elegant manners, without being a true leader. Another thing to be studied by a true conductor is the style of the various composers. He must not only be familiar with the characteristics, but also know the law of gravitation. The value of a one-eighth note is not the same in Brahms' works as in Beethoven's or Mozart's. A true conductor must adapt himself to all the various composers' special intuition, so that he, so to say, is 'living himself' into each one's mental view. A different vigor is necessary in rendering French music, not only in the rhythm but also as far as the sonorous effects are concerned, than by interpreting the heavy German music or the emotional and pathetic Russian music. I personally know of no greater pleasure than to be absorbed in the works of Brahms and Beethoven. An appreciation of my

success in interpreting these works is a thousand times dearer to me than being called a prominent Tchaikowsky conductor. The works of Brahms and Beethoven touch the innermost feelings of the human soul."



PROFESSOR SCHNEEVOIGT

"Do you think that the interest of our concert public is genuine or only snobbish?"

"Why should it be snobbish? I think the Norwegian public has an enthusiastic love of music in the blood and that its interest is true and genuine." H. B.

### Boggetti Artists Active

Lisa Roma, soprano, artist pupil of Giuseppe Boggetti, vocal teacher of New York and Philadelphia, has signed a two year contract to be under the management of R. E. Johnston. Miss Roma is the possessor of a soprano voice of unusual timbre, lyric in quality, yet with dramatic possi-

bilities. Competent musical authorities predict a career of the first rank for her. Marian Anderson, contralto, is another artist pupil who is doing things musically. Her engagements for May include 10, Philadelphia; 21, Lynchburg; 23, Roanoke; 24 and 25, Winston-Salem. Miss Anderson will sing in Europe next season. Anna Adams was booked for a recital in Hatfield High School on May 23; she will sing in Philadelphia today, May 24, and on June 4 there will be an engagement at Juniata College, Huntington, Pa. Reba Patton was scheduled to sing at North Wales, Pa., on May 18.

### Tilla Gemunder in Astoria Concert

May 1 a concert in commemoration of George Gemunder was given at Demorest Hall, Astoria, L. I., in which soprano and cello solos were heard, with various ensemble works for the strings, closing with Schumann's quintet, with Henry Koecher at the piano. The vocal soloist was Tilla Gemunder, who sang songs by the American composers Warford (Life's Ecstasy), Russell (In Fountain Court) and Terry (The Answer). According to the Star of May 2 this was a unique event, serving as a reunion of the scattered members of the Gemunder family, for four generations were on hand. The Gemunder violin was used, and District Attorney William B. Groat delivered an address in memory of the elder Gemunder. Of Miss Gemunder's singing that paper said: "The clear tones of her voice filled the auditorium, and hearty applause burst from the audience and lasted for some minutes." A reunion party was held, with contests in dancing and singing, and throughout the affair Tilla Gemunder was a conspicuous figure.

### Carlotta Russell Sings at Waldorf

Carlotta Russell, soprano, contributed to the musical program at the benefit for the Silver Cross Day Nursery given in the grand hall-room of the Waldorf-Astoria on the evening of May 1. Miss Russell sang with success Clair de Lune, Szulc; Fairy Tales, Eric Wolff; The Word, Sydney King Russell, and Terry's The Answer, with Russell's Grandma's Way for encore. Sydney King Russell furnished artistic accompaniments. It is needless to say the young artist was received with enthusiasm.

### Giannini to Sing with Philharmonic

Dusolina Giannini, the young soprano who sprang into fame after her Schola Cantorum appearance on March 14, has been engaged by the New York Philharmonic Orchestra as soloist at one of the Brooklyn concerts at the Academy of Music on March 2.

### Zerffi Pupils Give Concert in Newark

Several pupils of William A. C. Zerffi gave an enjoyable program at the Newark Y. W. C. A., Sunday afternoon, April 29, before an appreciative audience. Solos were sung by Doris Lawson, mezzo soprano; Sara Mendelsohn, soprano, and Roscoe Leonard, tenor.

# DE LUCA'S

## DE LUCA DRAWS PACKED HALL IN FINAL CONCERT

### Metropolitan Opera Baritone Proves Power as Singer

With Giuseppe de Luca, baritone, from the Metropolitan Opera House in New York, the magnet which brought more people to the fifth and last concert of the series of the Central New York Music Festival Association at Keith's last night than could be accommodated, the annual season of May music came to a close in a most brilliant fashion. Hundreds of people were unable to gain admission long before 8 o'clock, and for an hour preceding the opening number of the concert a steady stream of motors arrived at the theater with the prominent business men and society leaders of the city.

De Luca sang in Syracuse for the first time last night. He is not only one of the best singers on the American stage, but he stands in a class by himself when it comes to the baritone school of singing. Never obliged to resort to the spectacular for effect or climax, de Luca always sings with a purity of tone, tremendous range and beauty of shading that is captivating.

It is no wonder that he gets curtain calls at the Metropolitan until it would seem that a limit must be placed on the enthusiasm of the opera fans, and neither is it strange that his splendid Syracuse audience asked for plenty of encores last night, which were forthcoming with all manner of graciousness until the time arrived for the distinguished artist to hurry to his train. Then he came upon the stage with hat and coat in hand and laughingly said "Good night."

It was a happy ending of a genuine feast of beautiful vocal music. He did arias from Meyerbeer's *Dinorah*, Verdi's *Don Carlos*, the *Benvenuto Cellini*, by Diaz and the *Toreador Song* from Bizet's

AT THE



SYRACUSE FESTIVAL

Carmen, besides such delightful numbers as Tosti's *Voi Dormite Signora* and Romilli's Neapolitan song, *Marietta*, for encores. —Syracuse Post-Standard, May 3.

## DE LUCA APPLAUDED

### Metropolitan Baritone Makes Decided Impression by His Artistry

It is hardly an easy matter to particularize one real exceptional artistic triumph, although main interest seemed to center about Giuseppe de Luca, baritone of the Metropolitan Opera Company forces. And well did he merit the huzzas and plaudits that greeted his every effort. To those who remember, de Luca is the very incarnation of the great Del Puente, both in voice, stature, gestures and pleasantness of personality. The numbers he gave were of the kind well calculated to bring out with force the many artistic virtues with which the artist is endowed. His voice, full of music, resonant and always exact with pitch, is of the ringing bel canto school, and to this is added a clarity of diction, purity of nuance, attractiveness of mannerism and intelligence in action that charms to the very limit.

De Luca scored from the first because of the sterling manner in which the stirring aria, characteristic of the convocation from *Benvenuto Cellini*, by Diaz, was given. The effort was full of

dramatic fire and rich vocal body. The artist was equally successful in the singing of the *Schatten-Tanz* aria from the *Dinorah* of Meyerbeer. He scored once more with the presentation of an aria from Verdi's *Don Carlos*, and pleased his listeners with a series of encore numbers, included in which was a ballad given with distinct English enunciation. The audience demanded more, but de Luca appearing with his hat and coat after having hastily sung the *Toreador Song* from *Carmen*, showed that he had a train to make, and speedily disappeared with his accompanist.—Isidor Goodman, Syracuse Journal, May 3.

## DE LUCA'S VOICE WINS APPLAUSE OF SYRACUSANS

### Sings With Taste and Refinement at Final Concert of Festival

De Luca's voice is beautiful. It has a sweetness not generally found in the baritone voice which is apt to be a bit bombastic at times. Mr. de Luca sang always with taste and refinement, never playing for the applause but always richly deserving it.

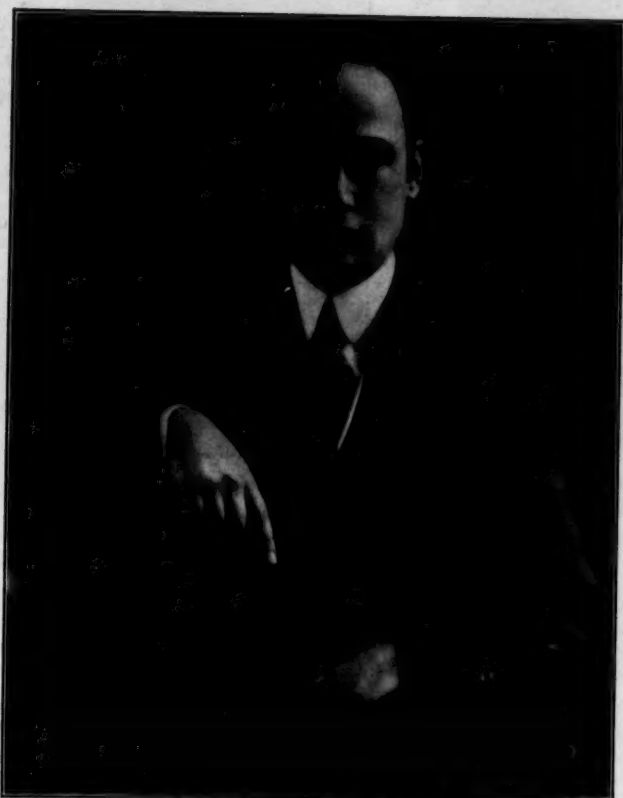
Neither did he choose for songs things that set him out and above all else, but was rather modest in this direction. He has a fine sense of humor and tickled the audience with his quaint English by singing an encore in our tongue.

Mr. de Luca was generous with encores, only stopping when he had to run for his train, a fact indicated pleasantly by him by appearing on the stage with his hat and coat after the final number. —Syracuse Herald, May 3.

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# LEVITZKI

## "A Great Figure in the Pianistic World"

—Chicago Examiner

### Tributes from Coast to Coast This Past Season:

Has steadily advanced in his own way as an artist in the years since he first appeared in New York, and in his favor with the public. His tone is of an exquisite purity and pearly opalescence. His style is individually his own, as is his technique, exceedingly finished, unflinching in its correctness.—Richard Aldrich in *The New York Times*.

His distinguished characteristic still is the fineness of his artistic fiber. But he now reaches higher levels of vision and wider powers of utterance than he did a few years ago. These were plainly revealed last evening in his masterly performance of the Bach fantasia and fugue. Not many pianists can play it with such beautiful polyphonic clarity and so satisfying a publication of its romantic spirit as Mr. Levitzki brought to his interpretation.—W. J. Henderson in *The New York Herald*.

He returned after a successful tour in Australia, the same Levitzki, only satisfyingly more so. He had lost none of the poise, the reverent dignity that have made him conspicuous in this generation of florid self-expressionists; and he has gained much in power and in emotional maturity.—Katharine Spaeth in *The New York Evening Mail*.

A great figure in the pianistic world is Mischa Levitzki. His art combines something of the authority and superlative pianistic mastery of Busoni with more than an echo of the romanticism of Paderewski.—Glenn Dillard Gunn in *The Chicago Examiner*.

Of all the pianists that come to display their wares in Chicago in the course of the season, Mischa Levitzki comes pretty near heading the list. And he has the mind of a great musician. His playing proves it.—Edward Moore in *The Chicago Tribune*.

Here is an artist who has the real spark of pianistic genius in him. He is a poet, full of fire and emotion, who has the powers to interpret so that new life is put into old things and making new things clear and understandable.—Edwin J. Stringham in *The Denver Post*.

All these things combined to make the performance one of the finest that Minneapolis has ever heard. Mr. Levitzki has developed into one of the world's great pianists.—H. A. Bellows in *The Minneapolis News*.

Levitzki is undoubtedly one of the greatest virtuosos of the day.—*Los Angeles Herald*.

Levitzki proved the sensation of the evening, and here is a prediction that when he next visits Seattle the Metropolitan will not accommodate the crowd he will attract.—*Seattle Times*.

His playing of Chopin was a revelation to followers of Chopin.—Florence Pierce Reed in *The Los Angeles Express*.

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## BRAGGIOTTI SISTERS AND PUPILS GIVE HIGHLY SUCCESSFUL DANCING EXHIBITION

Hub Representatives of Denishawn School Applauded by Capacity Audience—"Pop" Concerts Draw—Stephen Townsend Conducts—Other Notes

Boston, May 20.—The Tremont Theater was filled on Friday afternoon, May 11, with a very large audience for the annual dancing entertainment given by Berthe and Francesca Braggiotti and the Boston branch of the Denishawn School of Dancing which they direct. The Misses Braggiotti are the charming and highly talented daughters of Isidore Braggiotti, the celebrated voice teacher. They were capably assisted by Herbert Lowe's orchestra.

The program at the end of this article is a significant commentary on the admirable work that is being done at the local branch of the Denishawn School under the direction of these girls. Their pupils, both in solo and ensemble numbers, gave an altogether praiseworthy performance, the dancing of the little children being especially fine. It is late in the day to analyze the art of the Misses Braggiotti themselves. Suffice it is to say that they again excited admiration with the skill, grace, charm and taste of their interpretations. The audience was very enthusiastic throughout the afternoon. The program follows:

### PART I.

I. A Child's Dream. A child dreams that she is awakened and finds the beauties of nature come to life.

1. Sunbeams (Waldteufel)—Peggy Leland, Katherine Hedge, Dorothy Rogers, Virginia McNeil, Cynthia Doliber, Friscilla Hedge, Alison Hardy, Alice Burrage.
2. Dewdrops (Waldteufel)—Miriam Winslow, Barbara West.
3. The Child (Delibes)—Christine Perry.
4. Three Fairies and Sprite (Durand)—Jean Ferguson, Rosalind Gould, Eleanor Swift, Herbert Roach.
5. Apparition of the Fairy Queen (Chopin)—(Dance created at Denishawn) Marjorie Walsh.
6. Birds (Denamore)—Robins, Rosamond Lockwood, Virginia Wightman, Clarice Palmer, Madeleine Phillips; Blue Jay—Emily Perkins.
7. Forest Bouquet—(a) Dance of the Shamrock, Mildred Frye Cook, Grace Simmons; (b) Tulips (Delibes), Betty Pope, Polly Godfrey, Clarice Palmer, Virginia Wightman, Betty Sargent, Mary Morse; (c) Jack-in-the-Pulpit (Gounod), Mianne Palfrey; (d) White Violet (Catalini), Harriet Blake; (e) Dandelion (Waldteufel), Leslie Blake; (f) Pansies (Halevy), Head Pansy, Elizabeth Redmond, Frances Holmes, Marjorie Estabrook, Harriet Richardson; (g) Rose Dance, M. S. S. (dance created at Denishawn), Marie-Louise Thomas.
8. Wood Nymphs (Zelhrer)—(Dance created at Denishawn), Dana Sieveling, Marion Murphy, Martha Dunder, Adele Balkan.
9. Autumn Leaves (Delibes)—Constance Brewer, Nancy Hallowell, Cathryn Watson. Wind (Chopin)—Barbara West.
10. Rainbow Rain (Staub)—Berthe and Francesca Braggiotti.

### PART II (DIVERTISSEMENT).

#### I. Spirit of the Ampico.

1. Nocturne, Op. 9, No. 2 (Chopin)—Berthe Braggiotti (accompanied by the Ampico). (Created by Berthe Braggiotti.)
2. Valse (Chopin)—Francesca Braggiotti (accompanied by the Ampico). (Created by Francesca Braggiotti.)

#### II. Oriental Suite. Dances in this section created at Denishawn.

1. Nautch (Finden)—Mrs. Thomas Gray, Mrs. Lester Watson, Joyce Brennan, Elsie Doleman, Nancy Morison. Voices—Frances Burr Mitchell, Aimee Spurr.
2. Tunisienne, M. S. S.—Isabel Thorndike.
3. Marche Indienne (Sellenick)—George D'Angelo.
4. Egyptian Slave (Friml)—Miriam Winslow.

5. Nautch Girl (Michaelis)—Naomi Davis.
6. Oriental Hands (Rimsky-Korsakoff)—Francesca Braggiotti. The Buddha—T. M. Braggiotti.
7. Devidassi (Amani)—Rose Saks, Marion Murphy, Marion Dyke, Helen Wooden (costumes from Denishawn).
8. Incense (Sibelius)—Berthe Braggiotti.
9. Dance of the Waves (Strauss)—Eugenia Frothingham, Dorothy Frothingham, Josephine Emerson, Agnes Boardman, Helen Johnson, Rosamund Arnold, Rosamund Cutler (created by Berthe and Francesca Braggiotti).
10. Scarf Plastique (Elgar)—(Dance created at Denishawn) Dorothy Balcom.
11. Valse Ballet (Granier)—(Dance created at Denishawn) Dana Sieveling.
12. Fra Angelico Angel (15th Century) (Scarlati)—(Created by Berthe Braggiotti) Berthe Braggiotti.
13. Sunrise (Owen)—Helen Partridge.
14. Moon of Love (Fisk)—Naomi Davis. Voice—Frances Burr Mitchell.
15. Sculpture Plastique (Elga)—Dana Sieveling, Christine Perry, Helen Partridge.
16. Spanish Suite—(1) Jealousy (Albeniz) (Created by Berthe Braggiotti) Berthe Braggiotti. (2) Tango Duet (Costa) Francesca Braggiotti and Sebastiano Braggiotti.

### PART III.

"Under the Sea" (dances created by Berthe and Francesca Braggiotti).

1. Eels (Kreialer)—Head Eel, Mary Crandon, Elizabeth Garrett, Martha Bigelow, Sally Weston, Josephine Emerson, Susan Flint, Isabel Thorndike.
2. Mermaid (Brogli)—Gloria Braggiotti.
3. Star Fish (Kreialer)—Head Star Fish, Ruth Swift, Cora Lyman, Cecily Livermore, Priscilla Saltonstall, Elizabeth Saltonstall, Anastas Boyden, Eloise Weld, Sylvia Weld.
4. Jelly Fish (Bashman)—Dana Sieveling, Helen Partridge, Adele Balkan, Barbara West.
5. Sea Weed—Dorothy Balcom, Rose Saks, Marion Dyke, Billie Bright. Voices—Marion Stanley, Aimee Spurr, Roger E. Nye, John S. Codman.
6. Sea Horses (Jessel)—Louise Slocum, Harriet Morse, Elizabeth Cushing, Catherine Channing, Polly Brewster, Rachel Jackson, Edith Wolcott, Polly Winslow, Isabella Grandin, Gladys Bigelow.
7. Oysters (Brogli)—Miriam Winslow, Alice Burrage, Betty Foster, Lucy Hill, Lois Briel, Eleanor Strickland.
8. The Pearl (Beradi)—Berthe Braggiotti.
9. Flying Fish (Saint-Saens)—Francesca Braggiotti.

### BIG WEEK AT "POPS."

Sunday evening, May 13, for the first time in thirty-eight years of the "Pops," a Sunday concert was added to the customary week-day schedule. Notwithstanding the ridiculous Blue Law which prohibits eating, drinking and smoking in places of entertainment on the Lord's Day, Symphony Hall was filled to capacity to hear the all-Russian program which Mr. Jacchia conducted with his characteristic ardor and rhythmic verve.

Throughout the week the concerts were attended by audiences that taxed the capacity of the hall. Features of the week were Harvard Freshmen Night on Monday; Radcliffe College, Tuesday; Northeastern University, Wednesday; Boston City Club, Thursday, and Maine on Friday. With the admirable Mr. Jacchia back in the saddle, and his programs maintaining their usual variety and interest, not to add the excellence of his orchestra, it is quite super-



AGIDE JACCHIA

fluous to report that enthusiasm was the rule throughout the week and encores plentiful.

MARJORIE POSSELT AND ETHEL HUTCHINSON QUALIFY FOR MUSIC CLUBS' CONTEST.

The National Federation of Music Clubs, Plymouth district, has announced the winners of the recent district contest held in Steinert Hall. Ethel Hutchinson of Watertown took the honors at the piano, while Marjorie Posselt of Medford was the best violinist. The singers failed to qualify in the estimation of the judges. Miss Hutchinson and Miss Posselt are now eligible to take part in the national contest to be held in Asheville, N. C., in June. Mary G. Read had charge of the contest and Mrs. F. L. Milliken is president of the district.

STEPHEN TOWNSEND CONDUCTS TECHNOLOGY CHORUS.

The Technology Choral Society, under the expert direction of Stephen Townsend, the eminent choral conductor of the Society of the Friends of Music and of various symphony orchestras, gave its first public concert on Monday evening, May 14, in the Walker Memorial Hall at the Massachusetts Institute of Technology. The chorus was assisted by the Musical Art Society, a chorus of women's voices also

# MERLE ALCOCK

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## METROPOLITAN



General Manager Giulio Gatti-Casazza announced last week that Merle Alcock will be one of the new artists to be heard at the Metropolitan Opera House next season.

Important engagements filled by Merle Alcock this season include appearances with:

- Handel and Haydn Society, Boston—Dream of Gerontius and Redemption
- Apollo Club, Chicago—Bach B Minor Mass
- Detroit Symphony Orchestra, Detroit—Mahler Second Symphony
- Cincinnati Festival, Cincinnati—Bach B Minor Mass



Photo by Edwin F. Townsend.

Mr. Witherspoon will teach at the Chicago Musical College, 626 South Michigan Boulevard, Chicago, this summer from June 25 to July 28, 1923.

Mr. Graham Reed and Mr. Walter Leary will teach at the Witherspoon Studios in New York until August 1.

## THE HERBERT WITHERSPOON STUDIOS

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coached by Mr. Townsend, and by Lillian Gwynn and Robert H. Isensee. Among the numbers on the men's program were Stanford's Three Songs of the Sea—Drake's Drum, Devon, O Devon and The Old Superb, for male chorus with bass solo (Mr. Isensee)—and the Technology Prize Song for 1923. The ladies were heard in Gilbert's cantata, A Vision of Music, and in lighter numbers. The singing of both choruses reflected the notable skill, musical taste and authority of their coach. An audience of good size was warmly appreciative.

#### JOHN O'SHEA HONORED ON FORTIETH ANNIVERSARY.

John O'Shea, director of music in the Boston public schools and director of the St. Cecilia choir, was honored recently at his home, 120 Sutherland road, Brookline, by more than 250 singers of the choir who gathered to celebrate his fortieth anniversary in Boston as a musical leader and organist. Presentation of a purse of gold followed a choral serenade.

A musical society also was formed during the evening, to be known as the Boston Choral Society. Mr. O'Shea was made director of the organization. A large percentage of the singers are teachers in Boston schools and conservatories and ambitious musical ventures are planned.

The first concert will be given in Symphony Hall in the autumn. The quartet and soloists are Joan Parsons, Norah Burns, Thomas A. Quinn and William O'Brien.

#### ORGANISTS HOLD ANNUAL ELECTION.

An unusually large number attended the annual meeting and election of the New England chapter of the American Guild of Organists, in the rooms of the Harvard Musical Association. The speaker of the evening was John Henry Edmonds of the Department of Archives of the State House. His subject was Some New England Organs and Organists. The following were elected officers for the ensuing year: Dean, John Hermann Loud, F. A. G. O.; subdean, John P. Marshall; secretary, S. Harrison Lovewell; treasurer, Edgar Jacobs Smith; executive committee, for three years, Mrs. Florence Rich King, F. A. G. O.; Francis W. Snow and Wilbur Hascall; for two years, Henry E. Wry, to fill the unexpired term of Ernest Mitchell, who is now in New York. The following remain in office:

#### Rubinstein Will Return

Arthur Rubinstein, the Polish pianist, who will return for an American concert tour in October, recently appeared in recital in Madrid when the Queen and other members of the royal family were present. The Spanish paper, A. B. C., reporting the concert, said: "The work of Rubinstein was stupendous. The entire program was applauded with fervent enthusiasm by the audience among which were Queen Victoria and the Princesses Beatrice and Maria Cristina. After the program, as if Rubinstein sensed a feeling in the hall that some fatigue was noticeable in his playing, he showed himself as always the indefatigable performer, the untamed beast of magic and presented his hearers with Chopin's great Triumphant Polonaise—the one which might tire out even a pianist of bronze. It is true that he is of gold and the purest of gold as a proof of it."

#### Northrup to Be People's Chorus Soloist

Margaret Northrup, the young lyric soprano who made a promising debut at Aeolian Hall on March 29, has been engaged as soloist with the People's Chorus of New York at a Silver Jubilee and Memorial Concert to be held at Town Hall on the evening of May 28.

On May 16, Miss Northrup broadcasted a recital from the new WEAF station of the American Telephone and Telegraph Company. "One of the best 'radio voices' heard this season," said the manager of the radio department. Miss Northrup was immediately booked for a second recital, which will be broadcasted June 8 between the hours of eight and ten.

#### E. Robert Schmitz' Chicago Master Classes

For the sight reading contest which will take place during the last week of the session of master classes which E. Robert Schmitz will hold in Chicago this summer, unpublished works, specially written for this competition, are to be sent to Mr. Schmitz by John Alden Carpenter, Darius Milhaud, Koechlin, Emerson Whithorne, Roussel, Herscher and others to be announced later. This contest is part of the required work of those who are to compete for the Refund Scholarship which Mr. Schmitz is offering.

There will be an interesting group of students who will participate in this contest, and musicians from many different parts of the country are to be in the classes.

#### Lamond to Return to America for Entire Season

Lamond, master pianist, who was in America during the past season, is returning again in the fall, to be here from October to May. A number of orchestra dates have already been booked for him, and numerous concert engagements. He is sailing on his return trip to these hospitable shores on September 27, and will be welcomed back, for he made a deep impression here during the past winter and assured his position in America as it has long been assured in Europe.

#### Opera Engagements for Edith de Lys

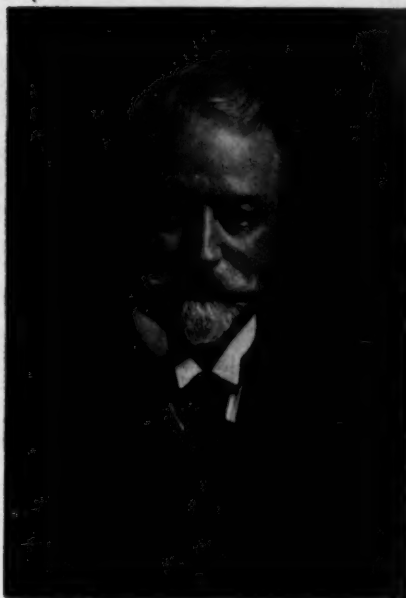
Edith de Lys, soprano, will have a two weeks' engagement in Baltimore, beginning June 4, singing Carmen, Tosca and Aida. Commencing June 24, she will be in Cincinnati for six weeks, appearing in Gioconda, Aida, Il Trovatore, Tosca, Faust and Lohengrin.

#### Sauer Again to Settle at Vienna

Vienna, May 2.—Die Stunde learns that Emil von Sauer will again settle at Vienna permanently next fall to resume teaching at the Austrian State Conservatory. Sauer has been residing abroad ever since he resigned his post as head of the conservatory's master class. P. B.

#### Burmester Coming in October

Willy Burmester, the German violinist who begins his American tour at Carnegie Hall on October 20, was due to sail last week from Shanghai for San Francisco and will continue his journey across the States and sail from New York for Berlin. He has terminated his Far East tour



Bachrach photo.

STEPHEN TOWNSEND

For one year, John D. Buckingham, A. G. O.; Homer C. Humphrey, Albert W. Snow; for two years, Charles D. Irwin and B. L. Whelpley. J. C.

on account of the unsettled state of China, through which he has of late been touring. He returns to New York early in October.

#### Oscar Saenger Teaches Openshaw Ballad

Oscar Saenger, one of New York's most eminent vocal teachers, uses the Openshaw ballad as teaching material. The following letter speaks for itself: "Love Sends a Little Gift of Roses, by Openshaw, is a beautiful song, and I am having it sung by my artists and pupils. I am pleased to recommend it. (Signed) Oscar Saenger."

#### Lisa Roma to Appear with Prominent Artists

During the season 1923-24, Lisa Roma, dramatic soprano, will appear in concerts in conjunction with such prominent artists as Pasquale Amato, Giuseppe De Luca, Jean Gerardy, Beniamino Gigli, Erwin Nyiregyhazi, Titta Ruffo, John

#### WHERE THEY ARE TO BE

From May 24 to June 7

<b>Addison, Mabelle:</b> Bethlehem, Pa., May 25-26.	<b>Howell, Dicie:</b> Petersburg, Va., May 24.
<b>Anderson, Marian:</b> Winston-Salem, N. C., May 24-25.	<b>Johnson, Norman:</b> Petersburg, Va., May 24-25.
<b>Arden, Cecil:</b> Atlanta, Ga., June 4.	<b>Jollif, Norman:</b> Holyoke, Mass., May 28. Buffalo, N. Y., May 29. Norwalk, Conn., May 31.
<b>Arendt, Elsie:</b> Evanston, Ill., May 24.	<b>Karle, Theo:</b> Evanston, Ill., May 28.
<b>Barclay, John:</b> Evanston, Ill., May 28.	<b>Keener, Suzanne:</b> Brooklyn, N. Y., May 22.
<b>Beddoe, Mabel:</b> Bethlehem, Pa., May 25-26.	<b>Land, Harold:</b> Richmond Hill, L. I., May 27. Tarrytown, N. Y., May 28. Yonkers, N. Y., May 30.
<b>Danise, Giuseppe:</b> Evanston, Ill., May 24.	<b>Laros, Earle:</b> Hershey Park, Pa., May 30.
<b>Douty, Nicholas:</b> Bethlehem, Pa., May 25-26.	<b>Matzenauer, Margaret:</b> Evanston, Ill., May 29.
<b>Faas, Mildred:</b> Bethlehem, Pa., May 25-26.	<b>Morris, Harold:</b> Buffalo, N. Y., May 29.
<b>Gannon, Rose Lutiger:</b> Evanston, Ill., May 28.	<b>Patton, Fred:</b> Bethlehem, Pa., May 25-26.
<b>Galli-Curci, Amelita:</b> Galesburg, Ill., May 25. Waterbury, Conn., May 28.	<b>Rosenblatt, Josef:</b> Detroit, Mich., May 24. Cleveland, Ohio, May 27.
<b>Garrison, Mabel:</b> Sioux Falls, S. D., May 25. Evanston, Ill., May 28.	<b>Schips, Tito:</b> Evanston, Ill., May 25. Buffalo, N. Y., May 28.
<b>Gates, Lucy:</b> Evanston, Ill., May 26.	<b>Schumann Heink, Ernestine:</b> Portland, Me., May 25. Yonkers, N. Y., May 28. Paterson, N. J., May 30.
<b>Gigli, Beniamino:</b> Evanston, Ill., May 30.	<b>Tittmann, Charles:</b> Bethlehem, Pa., May 25-26.
<b>Hackett, Arthur:</b> Los Angeles, Cal., May 27.	<b>Vreeland, Jeannette:</b> Montclair, N. J., May 24. Holyoke, Mass., May 28.
<b>Hagar, Emily Stokes:</b> Bethlehem, Pa., May 25. Ridgewood, N. J., June 2.	
<b>Homer, Louise:</b> Evanston, Ill., May 25.	

Charles Thomas and Ferenc Vecsey. She also will be heard in recital, oratorio and with orchestra. Miss Roma is an artist pupil of Giuseppe Boghetti.

#### English Record of Silberta's Yohrzeit

Raymond Ellis, well known English tenor, has made an English record of Rhea Silberta's Yohrzeit for the English Vocalion Company, and it is proving quite popular.

#### Spiering to Sail Soon

Theodore Spiering will sail on Saturday, May 26, on the President Roosevelt, to spend the summer abroad.

# CLARA CLEMENS

## "ONE OF THE MOST POWERFUL MUSICAL PERSONALITIES

NOW BEFORE THE PUBLIC. THE VERSATILITY THAT ENABLES HER TO PENETRATE THE VERY ESSENCE OF MANY CONTRASTED UTTERANCES IS ASTONISHING. HER SINGING REVEALED EXCEEDINGLY LOVELY TONES."—Ann Arbor Michigan Daily.

"A SINGER WHO COUNTS."—H. T. Finck, New York Post.

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## SHAVITCH WINS LAURELS AS CONDUCTOR

Vladimir Shavitch is now in America. Leaving his wife, better known as Tina Lerner, the pianist, and his daughter, Dollina, in Germany, he came over for a quick trip on business. Mr. Shavitch is well known here and needs no introduction to the American public, but some account of his successes in Germany and South America may prove of interest. These successes were won by him as a conductor of symphony orchestras, a role in which he is not so well known in America as he is abroad.

There is no profession in the world in which a man's worth stands out more clearly than in the profession of music, and no profession in which his sins will find him



(Left) Bachaus and Shavitch after rehearsal.  
(Right) Montevideo Symphony posters.

out with greater certainty. No artist appearing in public can escape the kind attentions of the critics. Sometimes they are of the "he who gets slapped" variety, sometimes as valuable as a gold bond. But the artist himself can do nothing to control or correct their complexion.

The critics are truth-tellers. No doubt they sometimes makes mistakes, but for the most part, if the critics are more or less unanimous in praise or blame, it may be depended upon that the artist is just the kind of an artist who deserves that praise or blame. It is safe, therefore, to take a man at his press value—and the press value of Vladimir Shavitch is extraordinarily high.

But in order to understand what happened to him recently on his latest trip to Germany it is necessary to point out that musical criticism in the dailies of Germany is greatly hampered by want of print space. Instead of the regular daily column of music news which used to greet the readers of German papers, the comments of many concerts are

## IN GERMANY AND SOUTH AMERICA

now usually bunched and crowded together into a single paragraph. All the more fortunate, then, the artist who gets more than a few meagre lines of attention, especially if that attention is also praise, as it has been in the case of Vladimir Shavitch.

Berlin, Dresden and Leipzig, where he conducted the Berlin Symphony and Philharmonic, the Dresden Philharmonic and the Leipzig Philharmonic, treated him with such praise as could only have been bestowed upon an artist of the very highest rank. Not only were the notices devoted to his conducting far longer than the space given the average musical event, but the critics went out of their way to say nice things about him.

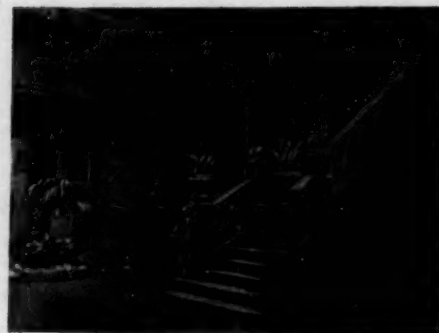
When the papers say that a conductor made his orchestra vibrate with emotion, that he is one of the elect, one of the foremost of Slavic conductors, possessed of an artist's soul and inspiration, inspired to the last degree, and so on, it means that the conductor has done something to arouse the enthusiasm even of these concert-worn critics—and that is far from easy.

How it happened that Mr. Shavitch and his family went to South America is another story. South America is a curious place for musical artists. The whole of it, musically speaking, consists of a few large cities. There are no small-town concerts, no rural district that knows anything about musical art. In this way it differs greatly from our United States, where the artist has not only a wealth of dates in cities both large and small, but also a vast country of small cultured communities to draw from as well.

So, when an artist is engaged for South America, his manager assumes a considerable risk. If the artist succeeds in pleasing the cities, well and good, but if he does not, then his tour simply has to be cut short. If, on the other hand, the artist makes a big initial success he can give as many as twenty or thirty concerts in a single city in one season. In this way South America seems to be like Australia, whose music life has already been described.

Well, that is what happened to Mr. Shavitch and Tina Lerner. They were engaged to tour South American cities, and were so successful that they returned in successive seasons. Part of this success was won as solo pianists, part of it playing together, and part by Mr. Shavitch as conductor, he being the conductor of the Montevideo Symphony Orchestra.

Upon several occasions Tina Lerner was soloist with the



SHAVITCH CONSERVATORY, MONTEVIDEO

orchestra, and among the things she played were the Tschai-kowsky concerto, the Chop'n concerto in F minor, the Grieg concerto, the Liszt A major concerto and the Schumann concerto. There were also other noted soloists with the orchestra, among them Bachaus on two occasions, playing the Beethoven E flat and Grieg concertos. Then, too, there were Francillo Kauffmann, formerly of the Vienna and Berlin operas, and Florencio Mora, noted Chilean violinist.

During the concerts the standard repertory was given, and Mr. Shavitch also embraced the opportunity to give the initial hearing of a symphonic poem by a local composer named Eduardo Fabini. The poem is called Campo (The Plains) and is a description of rural life based upon Uruguayan folk songs.

Among the artists whom Mr. Shavitch met during his stay in South America were Weingartner, who came over with the Vienna Philharmonic Orchestra, and Risler, the French pianist, who played, as he has often done in Paris, the thirty-two Beethoven sonatas in successive recitals.

Godowsky was entertained by Mr. and Mrs. Shavitch, both of them being former pupils of his, and the three of them played together the contrapuntal variations for three pianos on Weber's Invitation to the Waltz, Tina Lerner playing the first piano. The success was tremendous.

While in Montevideo Mr. Shavitch built a splendid conservatory of music, a photograph of which is here shown. At his departure he turned over the management to Guilmo Kolisher, formerly of Berlin, a prominent pianist. S. J.

## Staten Island Hears Mary Wildermann

Mary Wildermann, concert pianist and teacher, was enthusiastically received by a large audience when she appeared in recital at the Curtis Lyceum, Staten Island Academy, St. George, S. I., on April 27. Miss Wildermann was a pupil in Vienna of Leschetizky, and included his Tarantella on her program. The Beethoven sonata, op. 53 and numbers by Saint-Saëns, Chopin and Brahms completed her list. This young pianist possesses, besides an extraordinary power and technique, a rare interpretive ability. Besides brilliancy she has depth of feeling and artistic insight.

A Staten Island critic commended her in headlines as a "truly great master of the piano." The same writer spoke particularly of the fine results obtained by her unusually effective pedalling.

Lettie Bytton assisted Miss Wildermann on the program, singing songs by Mascagni, Grieg, Seismit-Doda, Verdi, Bohm and Karl Loewe. Mme. Bytton has a soprano voice of unusual power and range and gave pleasing interpretations of the various numbers. Mrs. Edgar Ahrens, an artist-pupil of Miss Wildermann's, proved a highly gifted accompanist.

Miss Wildermann has large classes both on Staten Island and in New York and is constantly gaining in popularity as an excellent pedagogue.

## Daniel Mayer Revises List of Artists

Before sailing for Europe, Daniel Mayer made some changes in his list of artists for next season. Elsa Stralia, Cecil Fanning, Ernest Schelling and Helen Jeffrey have left him to go to other managements. The revised list for 1923-24 will be as follows: Sopranos—Vera Curtis, Elena Gerhardt, Dusolina Giannini, Nellie and Sara Kouns, Josephine Lucchese, Lenora Sparkes and Harriet Van Emden; contralto—Elizabeth Lennox; tenors—Ernest Davis and Ralph Errolle; baritones—Ernest DeWald and Pavel Ludikar; pianists—Mischa Levitzki, Guy Maier and Lee Pattison and Mitja Nikisch; violinists—Sascha Jacobsen and Erna Rubinstein; cellists—Horace Britt, Joseph Hollman and Felix Salmond; ensembles—The Letz Quartet; Olive Nevin, soprano, and Harold Milligan, lecturer-pianist, in costume recitals devoted exclusively to American music, and Ruth St. Denis with Ted Shawn and the Denishawn Dancers. Mr. Mayer will also have charge of the spring tour throughout the east, south and southwest of the Minneapolis Symphony Orchestra, Henri Verbrugghen conductor. The orchestra will leave Minneapolis on April 1 and will continue on tour until May 23.

## Keen Interest Shown in Romaine

Ninon Romaine, pianist, whose first American tour is being booked by Charles N. Drake, has aroused more than ordinary interest in the minds of musical committees throughout the country. To those who believe "there is something in" thought forces this statement will not be a surprise, for Mme. Romaine "projects vibrations" if any artist ever did. It has been remarked before that she is one of the most psychic personalities among modern musicians and the manifestations of it have been rather startling as well as numerous.

## Mildred Dilling Sails

Mildred Dilling, harpist, with a number of her pupils, sailed for Europe, May 10, where she will spend a month traveling in Italy and Switzerland, and two months studying and coaching with pupils in France. Miss Dilling will make one appearance in Paris, and the remainder of the time she will spend at Etratat with Henriette Renie, of whose school of harp Miss Dilling is the American representative.

Miss Dilling returns in September for engagements in

New York and will leave for a Western concert tour in October. Among the pupils accompanying her to Europe were Alice Singer of Muncie, Ind., and Mary McGraw, of Grand Rapids, Mich.

## William Ryder Gives Recital

William Ryder, baritone, was heard in recital at the National Theater, Friday afternoon, May 11, giving a varied program of interesting numbers. Considering the lateness of the season, the size of the audience was very large. The first group consisted of songs in English and Italian by Handel, Scarlatti and Peri, and revealed his finish of style, a command of smooth, legato singing and good phrasing. In a group of French songs by John A. Carpenter, Richard Hagemann, Rene Chansarel and Duparc, Carpenter's Dausons la Gigue was rendered with pleasing lightness and spirit. There was good feeling too in Duparc's La Vague et la Cloche. A group of Bohemian folk songs compiled by Rev. Vincent Pisek, D. D., were unusual and interesting. Songs in English by Tom Dobson, Arthur Foote, Constance Herreshoff, Ralph J. de Goller and Charles T. Griffes made an attractive concluding group. Mr. Ryder's diction was commendable and his singing met with an enthusiastic response. Edward Hart was the accompanist.

## Vera Curtis Makes Special Record of Famous Song

The Aeolian Company performed its due share in the celebration of the one hundredth anniversary of the first performance of Home, Sweet Home by having two special records issued for the Vocalion and the Duo-Art. Vera Curtis, soprano, formerly of the Metropolitan Opera Company, was chosen to make the vocal record, while that for the reproducing piano was recorded by Ernest Schelling.

## Levenson's Compositions at Toronto Conservatory

Two of Boris Levenson's piano compositions—Dance of the Marionettes, and La Lune Triste (the first published by B. F. Wood Music Company and the latter by Bosworth & Company)—have been accepted by the Toronto Conservatory of Music, where they will be used for advanced students.

## Panizza Scores at La Scala

Ettore Panizza, conductor of the Chicago Civic Opera Company, has just scored a huge success at his re-entrance at La Scala in Milan, according to a cable received by the MUSICAL COURIER. Panizza re-appeared at La Scala on May 2, directing Wolf-Ferrari's Vier Grobiane, and will conduct many other operas during the present season.

## Songs We Recommend for the Season of 1923-24

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## GIVE PERMISSION TO BROADCAST

Reprinted from The Musical Courier Extra.

It seems that the publishers of popular music, and those issuing what is termed in trade circles as standard numbers, are not exactly looking through the same glasses respecting the broadcasters' use of copyrighted music. It will be recalled that a few weeks ago when the broadcasters were in session down at Washington an attorney representing the Authors', Composers' and Publishers' Society called the broadcasters' attention to the fact that if they, the broadcasters, desired to use the copyrighted vocal and instrumental compositions of the members comprising the organization he represented, recompense would have to be forthcoming. Since that meeting the broadcasters have organized themselves into a national association and it is understood that one of the objects of the organization is to take up this identical matter in a way that probably was not exactly according to the dictation of the Authors', Composers' and Publishers' Association.

The publishers of "standard" compositions are in an organization known as the Music Publishers' Association and, in point of age, is the oldest of the present existing publishers' and authors' organizations. The "standard" publishers believe that some day some sort of an arrangement, between owners of music copyrights and broadcasters, whereby the former will receive a fee for the use of their works, will be entered into, but as the broadcasting proposition is still in an experimental stage permission to broadcast without resignation of any rights should be given.

The Music Publishers' Association has had a committee since last November investigating the broadcasting of copyrighted music, and after due consideration the committee recommended that permission to broadcast copyrighted music, by radio without charge, pending the time the radio broadcasting situation is stabilized and placed on a commercial basis, be given. The report of the special committee on radio broadcasting has been accepted and adopted by the association. This action of the Music Publishers' Association does not bind any of its members, but merely recommends, but it is understood that most of the large publishers of standard numbers will follow the recommendations of the association. The following representative "standard" publishers have definitely decided to follow the recommendations: Carl Fischer, G. Schirmer, Inc., C. H. Ditson Company, John Church Company, Boosey & Co., Hinds, Hayden & Eldridge, Oliver Ditson Company, B. H. Wood Music Company, Paul A. Schmitt and Clayton Summy.

M. E. Tompkins, of G. Schirmer, Inc., publishers, chairman of the committee on radio broadcasting, in a statement issued Monday, said:

Our association, which has been in existence since 1895, represents particularly the so-called "standard" publishers, which make up a majority of its forty-nine members, as distinct from publishers of popular music although a number of the latter are also members.

Our committee has been carefully investigating the broadcasting of copyrighted music since last November. In our report, just adopted by the association, we point out that music publishers are vitally interested in radio broadcasting as a great future user of music and that our rights in the use of our copyrighted music in public performances must be protected. However, we appreciate the fact that radio broadcasting is still in a chaotic and experimental state and that, while ultimately it will have to be placed on a commercial basis if it is to develop its potentialities, nevertheless the commercial side of the broadcasting problem has not yet been solved. In view of these facts and also because we desire to co-operate in developing the music possibilities of radio, we believe that we should allow the use of our copyrighted musical compositions for broadcasting without charge for the present and without prejudice in our rights.

The action of the Music Publishers' Association will make available over the radio a great quantity of the best modern music by orchestra, band, choral and individual performers, and copyrighted arrangements and orchestrations of the world's best music of all time.

The decision of the publishers was based largely upon the following facts and conditions with respect to radio broadcasting, according to the report of the committee:

The outstanding fact about radio broadcasting from the standpoint of both willingness and ability of broadcast stations to agree at present to some practical form of compensation for use of copyrighted musical compositions, is their failure, as yet, to find a method of collecting a proper share of the expenses of broadcasting from its beneficiaries, that is from either the various elements of the radio industry or the receiving public. This, of course, does not in any way affect the merits of the question, but it is clear that it does present perplexing difficulties to the broadcasting companies.

While the possibilities of the radio as a transmitter of educational and current informational matter are undoubtedly great, it is generally expected by those who have investigated this question, including radio experts themselves, that entertainment must comprise the popular feature of it. Music has been found essential to the success of nearly every form of public entertainment, and to this radio broadcasting appears to be no exception. Music is the one broadcasting possibility of almost universal appeal.

Up to the present time the music broadcasted by radio has not, generally speaking, been of a sufficiently high quality to be a factor of importance in creating a further public appreciation and demand for music itself. Eliminating the novelty feature of the radio, it is very doubtful if the musical side of it would as yet have had any great public appeal. Much of the music broadcasted is merely that of a phonograph or reproducing piano, not a little of which is really for advertising purposes. With rare exceptions, no truly great artists have performed over the radio.

It is not unreasonable to expect, however, that ultimately such scientific perfection of radio broadcasting and receiving apparatus will be attained and arrangements made with so much of the world's best musical talent that radio will be an established and important source of music on a commercial basis. When and if this time arrives, it will be vital to the welfare of the music publisher that the radio branch of the music industry should properly recompense the publishing branch, upon which it will be dependent for its existence and prosperity. The failure of publishers in the meantime to safeguard their rights may make the future enforcement of them difficult.

The difficulties of establishing radio broadcasting on a commercial basis, which apparently is necessary before it can become an important direct source of revenue to those who participate in it, including copyright owners, are great but not insurmountable. While it is impossible to predict how the problem will finally be worked out, nevertheless there are several possible solutions. Many persons believe that radio broadcasting must be placed under Government regulations and control. Under such conditions all producers of radio equipment who are the commercial beneficiaries of broadcasting could be licensed and the proceeds used to pay the expenses of broadcasting. Some even expect that the radio may ultimately be of such universal use that the government can undertake broadcasting as a public function. It is perhaps more likely, however, that through the control of basic patents a few radio companies can develop broadcasting and reimburse themselves by including the expenses in the price of the patented radio parts or from fees received for licenses granted to other manufacturers. Another possibility is that the radio interests will be able to finance broadcasting as a common promotional problem of the industry, perhaps co-operatively through a trade association. Although seemingly impossible, science may yet produce a method by which the receipt of radio messages can be confined to those who pay for the service.

Whatever the method proves to be, it must and soon will be found by the radio industry. The radio broadcasters will then be able, and undoubtedly willing, to reimburse all who are essential to the success of their business and those services they use, including owners of copyrighted musical compositions.

Judging by the length and details of this report the special committee on radio broadcasting of the Music Publishers'

Association has gone carefully and painstakingly into the situation and for the time being feel that the publishers have nothing to lose by granting the broadcasters permission to use their copyrights.

## Four Pittsburgh Carnegie Music Hall Gray-Lhevinne Concerts

So successful have been the reports from other cities of the group of three or four recitals in one place of violin music as given by the inimitable Mme. Gray-Lhevinne that Pittsburgh, Pa., decided to open its fall concert season with four of the original Gray-Lhevinne concerts to be given on the two afternoons and evenings of October 15 and 16



ESTELLE GRAY-LHEVINNE

at Carnegie Music Hall, Pittsburgh. It will be a most unusual event, for probably never before has an artist been engaged to give several programs at one time under local auspices. Only an artist of unusual personal charm and commanding abilities can hold four vast audiences in two days in the same city. That is the record in many cities of Gray-Lhevinne this season. In fact many places have voted to make her recitals a yearly event and speak for the return dates at the time she is filling this season's engagements.

Mme. Gray-Lhevinne is much more than just a violinist. She is above all a personality. So dramatic and intense are some of her stories of the music and at other times so subtle or keenly witty that every one in her audience is carried away with the Gray-Lhevinne charm even before she plays a note, and her mastery of the violin is superb and supreme.

In a recent series of recitals at Staunton, Va., when she gave four entirely different programs, one editor wrote: "Mme. Gray-Lhevinne is an artist who plays her way into the prosiest souls. Four recitals and not a number duplicated and your editor, who usually gets bored at one long program, found himself sitting on the edge of his seat clapping his hands for more, along with the rest of the crowd at the end of four last night. This violinist establishes a personal contact with her audience which is done by a method all her own and one which would fail completely if attempted by another without her great personal charm and magnetism. Into everything she injects a delightful dainty humor that completes the captivation begun with her music and wins every hearer. Words are scarcely adequate to describe her brilliant technic, her deep insight into musical values, her wonderful bowing and swift, sure fingers. Her exquisite delicacy of phrasing is only rivalled by the infinite shadings of her marvelous speaking voice which she never forces but which carries with the clarity of a bird's song."

Is it any wonder Pittsburgh has decided to start the season with at least four Gray-Lhevinne recitals, these to be given in the ten million dollar Carnegie Building, where only the best and highest in the world of art is given?

Besides the return dates Mme. Gray-Lhevinne is now filling, such as the 4,000 audience at the McIntire Amphitheater, University of Virginia, and the 2,200 crowd on her return to Norfolk, etc., she is being secured again to open up many a master course. Fifty-eight evening dates, thirty-two afternoon and eighteen morning recitals, have been dated to fill September to Christmas. Ben Reynolds, who made such a success bringing Kreisler, Rachmaninoff and Galli-Curci to Washington, is featuring Gray-Lhevinne on his next series. Her Washington recital will be at the Capitol Theater in October.

Eva McCoy, who has just finished her present season with Kreisler, after a splendid season with Geraldine Farrar, Rachmaninoff, Louis Graveure, the Chicago Opera, Salvi, Frieda Hempel, etc., has engaged Gray-Lhevinne for her feature violinist for next season. Rhys Williams, who brings all the most distinguished artists to New Castle, has engaged a date for a Gray-Lhevinne recital in October. The Wooster Conservatory with its 800 students of music will have Gray-Lhevinne also in October. The Dana Musical Institute is planning to have its own symphony orchestra of seventy-five accompany Mme. Gray-Lhevinne in her concerto number on her recital at Warren, under Dana Conservatory auspices.

Immediately following her important Cleveland concert, under the auspices of Ohio's largest musical association, the Cleveland Musical Association, composed of 1,000 of the great musicians of the day, Franklin Carnahan, a distinguished pianist himself, is bringing Mme. Gray-Lhevinne to Ravenna on his series which includes the Cleveland Orchestra and a grand opera star or two.

Many of the colleges and universities like Slippery Rock and Indiana, Pa., have planned a series of Gray-Lhevinne recitals.

At Unionville, Pa., Mr. McCloskey is having Mme. Gray-Lhevinne open the magnificent new State Theater on October 10. The Tarentum Music Company is sponsoring the important event of a Gray-Lhevinne recital in Tarentum on October 17, the day following her four Pittsburgh recitals. And so it goes on, the list being only limited by the number of days there are between the opening of the Gray-Lhevinne season in Cleveland and the vacation at the end of a long busy season when the public has demanded not alone all her evenings, but also most of her afternoons and many mornings, all for full recitals that would tax the strength and charm of any artist. But Mme. Gray-Lhevinne is not like any other artist, for she stands unique both as to success, popularity and capability. S. K. R.

## SYDNEY KING RUSSELL

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The Song of the Hill  
Little Green God with Eyes of Jade  
Children of Men (2 keys)  
Little Heart of Mine  
Told at Twilight (for piano)

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LEEPER NORFLEET, Cello

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Early this spring—or late last winter—Mme. Georgette Leblanc (Maeterlinck) gave thirty-five Soirées Intimes on thirty-five successive evenings in the drawing room of her



Bain News Service photo.

GEORGETTE LEBLANC

attractive Washington Square South studio apartment, with its little raised platform at one end.

Mme. Leblanc, who has been here for two or three seasons, despite the exquisite quality of her art, has hitherto failed to find the necessary financial support which would enable her to arrange for presentations in as wide a field as that in which she deserves to be heard.

"I knew," she said, "if I could only find the combination of business man and art lover who would appreciate my work that I should get the support I needed. I said to myself: 'If I only appear often enough such a one will be sure to come and hear me and the thing will be done? So I began giving recitals every night. I gave thirty-five of them and, sure enough, the man for whom I was looking found his way into my audience. But if he had not, I should have kept on for another thirty-five nights or even another thirty-five hundred nights, if necessary, until he came.'"

The tangible result is the formation of the Art Direction Georgette Leblanc, Inc., with offices in the Fisk Building, New York City, in charge of Louise Davidson, whose clever cartoons on musical subjects have adorned more than one issue of the MUSICAL COURIER. It is "a rich lumber man" who is supposed to be behind the new Art Direction—at least so the dailies suppose, though Mme. Leblanc says nothing and Miss Davidson less.

Anyway she is to have this new management all to herself. The exact plans for her next season are still more or

less nebulous. Certain it is that she will give a recital in New York early in November. Mme. Leblanc's recitals are the last word in artistic perfection. Whether she sings, recites poems or scenes from drama, it is done with a finished art that is surpassed by no other artist of the day. Her repertory is extraordinarily large and extraordinarily interesting.

It is not necessary to explain who Mme. Leblanc is. She made a name for herself as an actress and singer before she became Mme. Maeterlinck. Her first visit to this country was several years ago when she interpreted Melisande, the heroine of Maeterlinck's drama, Pelleas and Melisande, as presented in Debussy's operatic form by the Boston Opera Company.

Of late in her Soirées Intimes, she has appeared as an interpreter of the modern French poet, of the modern French musician—particularly those of the Groupe de Six—and of the modern artist, who made decorations for her studio. One of them was the back drop behind the little platform with a peculiar looking opening through which Mme. Leblanc entered as she began her recitations, or her singing. It looked to one observer like the interior of a shark's mouth with a lavish display of teeth. He was terribly shocked to find that in reality it signified a huge tree and that the shark's mouth was merely the magic opening in the base from which the Druid or Driad—or whatever it might be that Mme. Leblanc typified—emerged.

Now that Mme. Leblanc has a competent staff to look out for her managerial interests she will undoubtedly meet with the general recognition in this country which she has long deserved. For practical demonstration of the beauties of the French language either spoken or sung, particularly as an example to students of French Departments in schools, colleges, and universities, of the goal toward which they are struggling, there is no artist in America today to compare with Mme. Leblanc. And just at the moment Mme. Leblanc is not in America. She is in her native country, France, where she will spend the summer gathering new material for her recitals and conférences next season. Incidentally she has been engaged to appear this spring in Paris at the Theater des Champs Elysees, which belongs to Mme. Ganna Walska.

## Summer Master Classes Again at Soder-Hueck Studios

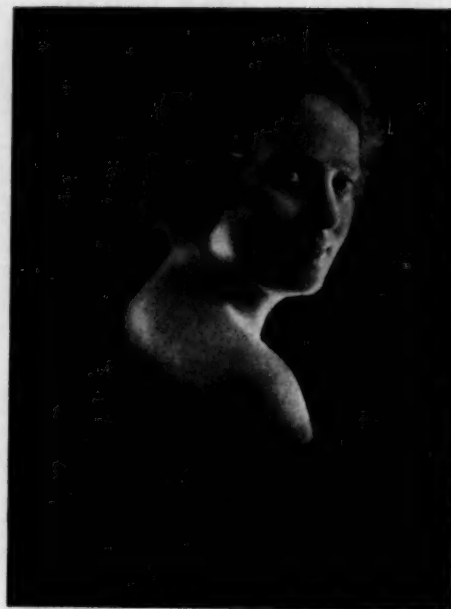
Mme. Soder-Hueck, New York vocal authority, who in the course of years has produced many fine singers and teachers who are now prominent before the public, will again hold a term of summer master classes for teachers, artists and students. She has reached this decision, and given up her former plan to go to Europe this summer, because of urgent requests from all parts of the country to give those who desire to benefit by her skillful, inspiring work and method, an opportunity to brush up vocally, and also prepare their repertory for next season, and gain new ideas for their own teaching activities and pupils.

The Soder-Hueck studios in the Metropolitan Opera House building are roomy, cool and comfortable, and with an adjoining Roof Garden, an ideal surrounding and atmosphere is offered thus affording all a combination of play and recreation with work under masterly, uplifting and helpful guidance.

The summer course will consist of a six weeks' course for teachers, artists and students from June 18 to July 28.

## Phradie Wells a Well Liked Soprano

Phradie Wells is one of the most popular church singers in New York, and is constantly in demand for special services and for substitute work. On Easter Sunday she sang at the First Presbyterian Church, South Orange, N. J., in the morning, and at the Congregational Church, Bound Brook, N. J., in the afternoon. She also sang excellently the Inflammatus from Rossini's Stabat Mater, at the Wednesday afternoon concert at the Wurlitzer Auditorium, and



Apeda photo.

PHRADIE WELLS

at the monthly musicale at the Saenger studios, April 5. Miss Wells has a beautiful, round, full, dramatic soprano voice and a broad style. She would make an excellent Sieglinde, not to mention several other roles in which she would be very effective.

# OBITUARY

## Dr. Florenz Ziegfeld

Dr. Florenz Ziegfeld, founder of the Chicago Musical College and now its president emeritus, died at his home in Chicago early on Sunday, May 20, at the age of 82. The funeral will be held this (Thursday) afternoon from his home and interment will be in Chicago.

Dr. Ziegfeld was born in Jenvier, Oldenberg, Germany. He began the study of music when he was a small child and at the age of sixteen he graduated from the Leipzig Conservatory. While there he studied with Moscheles, Reinecke, Wenzel, Richter and Ferdinand David. During the Civil War he came to America and settled in Chicago in 1863. In 1867 with the aid of Marshall Field and others, he established the Chicago Musical College and became its first president, which office he held actively for almost fifty years.

During that time his achievements in music were notable and many. In 1872, he brought from Europe the state and court bands of France, England and Germany to take part in the Boston Peace Jubilee. He was chairman of the board of judges of the musical exhibit for the World's Columbian Exposition at Chicago in 1893.

Dr. Ziegfeld found time for other interests. He organized the Second Infantry Regiment of the Illinois National Guard and was its first colonel. He was interested in rifle practice and inspector for the State of that arm of the service. Until three years ago he continued his participation in State military affairs, when he was retired with the rank of Brigadier General.

Dr. Ziegfeld was an officer of the Legion of Honor, created in 1903 in recognition of his work for French music. He also had received a gold medal and a diploma from the Academy of Art and Letters of Florence, Italy.

In 1865, he married Mlle. Rosalie de Hez, a French girl and great grand-daughter of General Gerard, one of Napoleon's generals, who survives him with his three children, Florenz Ziegfeld, Jr., the well known theatrical producer; W. K. Ziegfeld, and Mrs. W. E. Buhl, of Detroit, all of whom were at his bedside when he passed away.

## John G. Warfel

John Girvin Warfel, one of the former proprietors of the Lancaster New Era Printing Company, and only son of the late State Senator John B. Warfel, died last week in his sixty-third year at his home in Lancaster, Pa. Mr. Warfel was at one time bass soloist and choirmaster of the Moravian Church. During the years 1882 to 1884 he organized and was president of the first Operatic Society in Lancaster, singing principal roles in all the Gilbert and Sullivan operas so popular then. Mr. Warfel is survived by his widow, a son, a daughter (Mary S. Warfel, well known harpist and local concert manager) and one sister.

## Mme. Hortense Decreus

Word comes from Paris of the death at Fontainebleau on May 3 of Mme. Hortense Decreus, widow of the late Achille Decreus, and mother of Camille Decreus, the well known French coach and accompanist, head of a department of the Fontainebleau School of Music. Mr. Decreus was in this country for several seasons some years ago and was planning to return as chief coach for the de Reszke-Seagle School at Schroon Lake this summer, but he has been obliged to give up his plan to come here because of his mother's death.

## Strauss' Mother-in-Law Dead

Vienna, April 28.—Dr. Franz Strauss, son of Richard Strauss, has returned from Munich, where he attended the funeral of Frau de Ahna, mother of Mrs. Richard Strauss, who died while the Strauss family was on a trip through Italy prior to Dr. Richard Strauss' departure for South America. P. B.

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### Eleventh Annual Concert of Kriens Symphony Club

The Kriens Symphony Club, Christiaan Kriens conductor, gave its eleventh annual concert at Carnegie Hall, Saturday evening, May 19. This organization, numbering 125 players, is an American orchestral training school and is supported by the subscriptions of many individuals who realize the



Ira L. Hill photo.

ANNA V. DALY

importance and worthiness of its work. It trains symphony players, affords composers a chance to hear their works, and gives instrumental and vocal soloists an opportunity to rehearse and perform with orchestral accompaniment.

The orchestra opened the program with Beethoven's Egmont overture, and its second number was Goldmark's Rustic Wedding symphony. This interesting composition was rendered with excellent feeling, good contrast in the four movements and admirable tone. Chabrier's Spanish rhapsody, Espana, was performed with vigor and color, and a virile interpretation of Tchaikowsky's Marche Slave concluded the program. Agreeably blended tone, good volume, enthusiasm and ready response to the will of the conductor were noted among the players. There were several features not usually in evidence at ordinary orchestral concerts; many players apparently in their teens, a young lady playing the piano part in the various orchestra selections, and a number of young women in the orchestra, their attractive gowns lending a pleasing touch of color.

The soloists were Anna V. Daly, violinist, and Ethel Dobson, soprano. Miss Daly was heard with orchestral accompaniment in the Bruch G minor concerto and later in the romance from the Wieniawski concerto and Nachez Gypsy dance. She displayed a pleasing tone and technical facility. Miss Dobson offered the aria, A fors e lui, from Traviata, and a group of songs—Ah, Love But a Day



ETHEL DOBSON

(Beach), Spring's Awakening (Sanderson) and Charmant Oiseau, with flute obligato. Her voice, clear and of good volume, was very flexible and brilliant in the coloratura passages. Her diction, too, was commendable.

The audience expressed its approval and enjoyment of all the numbers heartily, and conductor and soloists alike were showered with flowers.

### Wagnerian Opera Company Plans

The Wagnerian Opera Company, as the badly named Wagner Opera Festival of the past season is to be known next winter, has announced its program and opened its sub-

scription books. The repertory will include Rienzi, Tannhäuser, Tristan and Isolde, Das Liebesverbot, Lohengrin, Die Meistersinger, Der Fliegende Holländer, and Der Ring des Nibelungen, by Richard Wagner; Der Bärenhäuter, by Siegfried Wagner; Die Entführung aus dem Serail, Zauberflöte, Don Juan and Figaro's Hochzeit, by Mozart, and a miscellaneous list made up of La Juive, Halevy; Der Evangelimann, Kienzl; Die Toten Augen, D'Albert; Hoffman's Erzählungen, Jacques Offenbach; Der Zigeunerbaron, Johann Strauss, and Der Trompeter von Säckingen, Nessler.

The New York season will begin on the evening of Christmas day, December 25, and continue for six weeks, ending Saturday evening, February 2. The artistic personnel of the company will be much as last year with Eduard Moericke and Ernest Knoch, conductors, and Josef Stransky as guest conductor to lead the Mozart operas. The Ring will be given only once in an afternoon cycle.

### Wassili Leps Heads New Orchestra

The new Civic Symphony Orchestra of Philadelphia gave its first concert in the Forrest Theater on the evening of May 6 before a capacity and most enthusiastic audience. The orchestra was conducted by its regular leader, Wassili Leps, and by Leopold Stokowski, guest conductor. The program included Goldmark's Sakuntala overture, Dvorak's New World symphony, Saint-Saëns' B minor concerto for violin and orchestra, Max Seenofsky, soloist, and the Marche Slave of Tchaikowsky.

The orchestra of 108 musicians was created last November by Local 77, American Federation of Musicians, one of the purposes being to assemble and train union musicians not members of other large symphony orchestras.

According to the Philadelphia Ledger, "Mr. Leps has had excellent material to work with, and he has made the most of it." The critic of the Bulletin is of the opinion that "A first hearing of the new organization disclosed a fine violin section, capable of sustained power and rich, full tone, which played together in crisp unison through the most difficult passages. In the woodwind section also there were some good musicians, notably the flutes and clarinets." The North American paid tribute to Mr. Leps by stating that "The efficiency of the orchestra was conclusively illustrated in its rendition of Dvorak's symphony, which it handled with a delicacy, a comprehension and a beauty that at no time gave the slightest offense even to ears accustomed to the Philadelphia Orchestra, which many critics call the greatest musical organization in the United States." The report in the Philadelphia Record wound up by saying: "Mr. Leps was warmly received by the audience, which indicated by its interest and attendance a desire for more orchestral music in this city." According to Agnes Gordon Hogan, in her column Music and the Moment, this latest musical organization bids fair to occupy a definite and desirable place in the life of Philadelphia. She further stated: "The conductor of the orchestra, Wassili Leps, has long been identified with music in this city. His work with the Philadelphia Operatic Society, as well as with summer orchestras at Willow Grove, is too conspicuous to require mention. He is eminently fitted to direct the course of a young, promising group of players, and will doubtless produce some fine results with the enthusiasts under his baton."

### Oklahoma City Notes

The program by the Schubert Choral Club at its annual recital in the high school auditorium presented The Fairy Thorn for the first time in Oklahoma City. It was a creditable offering and a splendid vehicle to demonstrate the improvement in the ensemble work of the club under the direction of Clark Snell since its last recital. Mrs. T. Burns Pedigo and Agnes Thompson handled the solo work. Perhaps the best number offered by the club was Bizet's Agnus Dei, with Mrs. Earl A. VirDen as soloist. Solo numbers were given by Mr. Snell, baritone; Mrs. W. F. Bickford, soprano, with violin obligato by Mrs. Francis A. DeMand. Forest McGinley had the large task of being accompanist for the entire program.

The St. Louis Symphony Orchestra appeared in two concerts at the high school auditorium under the baton of Rudolph Ganz. On the former occasion Michel Gusikoff, violinist, was soloist and at night Caroline Lazzari, contralto. This was the first large symphony orchestra heard in Oklahoma City for several years and was enthusiastically received.

Mrs. J. M. Gale was leader at a meeting of the Music Department of Sorosis Club at the home of Mrs. Jens Holboe. Bird Music was the subject of the day.

The Music and Drama Club was organized in the home of Mrs. C. E. White. The program included piano selections by Mrs. John H. Miley and Virginia Billups, a vocal number by Charlotte Olsen and a reading by Mrs. John T. Vance.

One of the most interesting students' recitals of the season was that given by Viola Palmer in the home of Mrs. Lea Riley. The students were assisted by Mabel Carrio Holtzschue and Rosalie Hill in a group of vocal duets. Other student recitals of the week included one by Helen White in her studio, and Mrs. Wyley Jones in her studio. C. M. C.

### Roland Hayes a Sensation at Vienna

Vienna, May 1.—The Vienna papers are devoting columns of praise to Roland Hayes, the colored lyric tenor, and one criticism is headed "A Black Prince of Song." The sensational success of his debut necessitated a second concert last night which took place before an overflowing hall in spite of the fact that Huberman was playing next door to a capacity house. Hayes and Huberman, in fact, have broken this season's record for public attendance. P. B.

### Vienna Artists for Chicago Opera

Vienna, April 29.—While at Vienna to give two guest performances at the Volksoper, Giorgio Polacco, who had a great success with his conducting of Die Walküre at that

theater last night, has heard many singers with a view to engaging them for the Chicago Civic Opera Company. It is said that the engagement of Alfred Piccaver, the American tenor at the Staatsoper, is virtually assured. Vera Schwarz, of the Berlin and Vienna Operas, who definitely sing German lyric soprano parts with the Chicago organization next season, and the engagement of Karl Alwin, conductor of the Staatsoper and husband of Elisabeth Schumann, will in all probability materialize season after next, when Alvin will lead German operas at Chicago. Polacco also has secured an option on the services of Karl Aagaard Oestvig, the Staatsoper's Norwegian tenor, for the season of 1923-24. P. B.

### Dudley Buck Favors Summer Courses

In conversation with Dudley Buck on the eve of his departure for the West, he was most enthusiastic regarding summer master classes. "I was quite skeptical," said Mr. Buck, "when I first went to the University of Kansas, three years ago, as to the value of short intensive vocal training courses, but I soon realized that they were productive of great good; that when students went to a seat of learning like the University of Kansas, with its fine buildings and splendid equipment, the atmosphere of learning and the many opportunities to broaden their knowledge outside the realms of music, the results were far beyond what I had



DUDLEY BUCK

ever dreamed of. I am therefore looking forward with keen interest to my work at the University this summer, for the Middle West is a most fertile district for fine voices and intelligent students and Dean Butler has raised the School of Fine Arts at the University of Kansas to a high point of proficiency."

### Well Known Artists at Free Concert

The last of an important series of free Sunday night concerts will take place on May 27, with a group of splendid artists. Among them are Michael Banner; Max Block, Metropolitan Opera tenor; William Simmons, baritone; Meta Schumann, composer; Frederic Dixon, pianist, and others. As a special feature a complete recital of the popular opera Faust will be given with well known operatic artists.

The series was founded by enthusiastic music lovers headed by Charles D. Isaacson, who will be chairman of the evening, and who will tell the story of the opera. The concert as usual, will be held at DeWitt Clinton Hall, 59th Street and 10th Avenue. No tickets are necessary; admission is free to all.

### Oberhoffer to Conduct Hollywood Bowl Concerts

Emil Oberhoffer has been engaged to conduct ten weeks of summer symphony concerts at the Hollywood Bowl.

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## VOCAL THERAPY

(Continued from page 14)

The insurance company that three and a half years before had rejected him on account of this very trouble and was accepted. The huskiness had completely disappeared, there was no bulging, no overdevelopment of the vocal muscles. His voice was resonant, clear and strong.

I remarked previously that the physician might call in the aid of the voice teacher in those cases not responding to medical treatment. I had just such an experience, and it was with regard to an affliction that apparently would stand wholly outside of the domain of voice culture, namely, hyperemia of the vocal cords (bloody vocal cords). Incredible as it may seem that a voice teacher could be of service to one suffering from this kind of an ailment, nevertheless I relieved the lady of it. She had been doctoring with one of the leading throat specialists of Chicago for almost a year, and in spite of all he could do for her, the ailment persisted. One day he said to her, "Mrs. —, medicine has done all it can do for you, there may be a ray of hope in voice culture." She came to me and related what the doctor had said. While she was talking I heard the tell-tale huskiness and a strident sharpness in her voice. She asked me if I could do anything for her. I did not reply in the affirmative because it was the first case of its kind that had come to me. I told her that we could try and after the third lesson I would be in a better position to give her a definite answer.

When she came for her second lesson I noticed that the voice had responded to the exercises I employed, but I did not attempt to encourage her on the strength of it. After working with her for some time she called upon the physician who had been treating her. He examined her vocal cords and found them in a white, healthy condition. He said to her, "If I did not have your case under my own observation, I would not have believed it were possible to effect such results." This I accomplished through a discreet use of certain vocal exercises which gradually restored the normal activity of the vocal cords, ever on the alert to avoid the slightest strain. Through vocal exercise the vocal cords received their natural stimulus which quickened their dormant vitality into gradual action and in the course of continued exercise reawakened it completely.

This case, as well as the one previous, illustrates the fact that medical science has not gone far enough as yet in the treatment of throat afflictions. To qualify the physician adequately it seems necessary that in its curricula be included a thorough course in voice culture. Thereby the doctor could determine readily if the case requires medical or vocal treatment, or both.

I shall relate another case, the severest I ever had to contend with, and the reader will be enabled to judge for himself if medicine could have availed any in the restoration of health to his voice.

A baritone, who had a beautiful voice with a range of almost two octaves lacking thereto only a semi-tone, was boxing one day and he received a hard blow on his Adam's apple. As a result, as naturally to be expected, his vocal organ was very badly lacerated, so much so that he could not emit a sound, when he tried to sing. His speaking voice was so heavy, dull and lifeless that it was quite evident that the vocal cords were seriously affected. I advised him to rest for a month. When he came to me at the end of his period of rest, I was stupefied. He could not sustain a tone for the fraction of a moment. Break followed upon break, that was all his voice produced. Despair stared me in the face. It seemed as though nothing could ever be done for him. I did not, however, yield to discouragement. We kept on working. Though the vocal organ was exceedingly rigid, in a few weeks it began to show some agility. There was less cracking. Ere long he could sing a tone with an appreciable degree of smoothness, but while he could sing one tone in this way within the interval of a fifth, the next above it would invariably be so aphonic that no sound at all would come forth. However, in the course of continued effort we succeeded in extending the range to an octave. When one day I had him try to sing the octave, it sounded like a succession of crackling noises breaking over jagged openings. If one will picture to himself a hose broken in various places through which a stream of water was being forced, he will get a fair idea of what I mean by jagged openings.

Three months had gone by and the prospect of ever restoring the voice seemed gloomier than ever. It surely was ample time to determine if there was any possible chance of so doing. We kept on. Within six months I had the voice so well on the way to recovery that this baritone competed for a church position and was chosen from among all the contestants. But there were still certain hampering conditions which were finally removed. It took me just one year and a half to restore completely the freedom,

fullness and range that obtained before the accident took place. Hearing this baritone sing today, no one could ever detect in any wise that at any time his voice was so badly broken that it could not give forth a pleasing sound.

From these three cases it can readily be seen without any need of further elaboration that voice culture has a very real therapeutic value, apparently in excess of what might have been heretofore recognized. The concentration of vocal attention upon the development of a beautiful voice for singing purposes solely, on the part of the voice teacher, has made him ostensibly unaware of the additional value of his knowledge. If this article will apprise him of it, no matter to what slight degree, it will not have been written in vain. Of course the application of his knowledge to curative purposes will depend upon his success in the elimination of the vocal entanglements that the average student possesses, and that by means of actual tone production. Vocal therapy has as its primary aim only the restoration of the normal functioning of the vocal organ through correct tone production.

I realize that it might be urged that another lucrative field of exploitation is being opened up for those teachers who thrive upon the ignorance of the public. The incompetent teacher, however, will soon discover if he attempts it, that he is ruining his own game, in that his incompetency will only tend to aggravate the existing trouble, and instead of helping the vocal organ, will be injuring it all the more. No amount of suave talking will convince or rather Coué the person afflicted that his voice is better when he finds it all the more difficult to use. I think the incompetents will be shrewd enough to keep their hands off, for in my opinion, nothing will so quickly expose their ignorance as such an undertaking.

My experience has made one fact particularly evident, which is of great importance to professional singers, namely, that fatigue is the chief cause of the serious troubles that develop an impairment of the vocal organ. The singer, who coerces himself to fill an engagement when he is all tired out, is inviting the undoing of his career. At such a time he is imposing a strain on the vocal muscles whose agility is gone, and the more often he sings when in this condition, the more he weakens his voice, and before long some maladjustment has taken place which encroaches upon its freedom and flexibility. The artist finds himself at a loss to account for this condition that has arisen. He will lay it to this or that, but least of all to the main cause, fatigue. It is far better to undergo the loss of a few engagements, no matter how much money is involved, than to welcome the loss or ruination of the voice. The artist should take inventory of his physical condition every so often to make sure he is not endangering the instrument whereby he glorifies his art.

## Activities in the Adelaide Gescheidt Studios

May 1, Adelaide Gescheidt opened her recently purchased permanent residence studio, 15 West 74th Street, where she will conduct her program of instruction two days weekly, continuing her activities at her Carnegie Hall studios as usual during the rest of the week.

Nearing the close of a busy season special note should be made of some important re-engagements of Adelaide Gescheidt artists in leading churches: Fred Patton, baritone, Fifth Avenue Presbyterian Church, New York; Judson House, tenor, Temple Emanuel-El, New York; Richard Crooks, tenor, Fifth Avenue Presbyterian Church, New York; Foster House, tenor, St. John's Episcopal Church, Larchmont, N. Y., and Temple Penzell, New York; Albert Erler, bass, Central Methodist Episcopal Church, Newark, N. J.; Franklin Karples, tenor, Temple Israel, Far Rockaway, N. Y.; Leroy Zelluf, bass, St. James' Lutheran Church, New York; Nelle Wing, soprano, First Methodist Episcopal Church, South Orange, N. J.; Inez Harrison, contralto, Brick Presbyterian Church, East Orange, N. J.; Violet Dalziel, soprano, St. John's Episcopal Church, Jersey City, N. J.; Matilda Sorg, soprano, Methodist Episcopal Church of Leonia, N. J.

Frederic Baer, baritone, has been engaged by Huntington Woodman, as soloist in the First Presbyterian Church of Brooklyn, and Adeline Grabber, contralto, in the Washington Park Methodist Church, Bridgeport, Conn. Inez Harrison, contralto, and Hazel Drury, soprano, have just completed a two weeks' engagement at the Strand Theaters in Albany and Troy, N. Y., and Foster House sang at the Forum Theater, New York City. Della Samoloff sang at the Tivoli Theater, New York, the week of May 13. In Baltimore, Ruth Lloyd Kinney, contralto, was engaged at the Rivoli Theater for the first and second weeks in May.

It seems to be a feature of Miss Gescheidt's demonstration of dependable artists this season to have figured in the engagements at many of the well known festivals. At some of these two or three of her artists have been engaged



ADELAIDE GESCHEIDT

for the same work at the same performance. For instance, Fred Patton and Judson House sang Samson and Delilah at the Columbus, Ohio, Festival; Fred Patton, Judson House and Frederic Baer sang The Beatitudes with the Cleveland Orchestra at the Oberlin Festival and Fred Patton and Richard Crooks were heard at the Worcester Festival.

The regular monthly sessions of the Voice Analysis Class and Hour of Song, conducted by Miss Gescheidt at her Carnegie Hall studios, will be resumed in October. At this class the scientific principles of Miss Gescheidt's System of Normal Natural Tone Production are discussed, demonstrated, and made practical to the audience, together with an hour of artistic expression in a vocal program.

## Seismit-Doda Teaches Openshaw's Ballad

Maestro A. Seismit-Doda, a prominent vocal teacher here in New York, has only the best things to say of Openshaw's ballad, Love Sends a Little Gift of Roses. When asked regarding the number, the following letter was received in answer:

I have your letter dated March 29 in which you are asking me information regarding the song, Love Sends a Little Gift of Roses, you so kindly sent me. I think this little number extremely charming, and I am teaching it to many of my pupils, who have used it successfully at numerous clubs and also on the public stage.

I am sorry I have no programs at hand to send you, but hope to be able to do so in the near future. Meanwhile accept my sincere compliments, and believe me,

Very truly yours,  
(Signed) MAESTRO A. SEISMIT-DODA.

## Thuel Burnham and Fay Foster Entertain Jointly

Thuel Burnham's "Informals" are always pleasant, but the last one, on the evening of May 6, given as usual at his studio on lower Fifth Avenue, was one of the most delightful of the season.

The guests were treated to a number of piano selections by Mr. Burnham. Fay Foster presented an artist from her studio, Lou Stowe, in two costumed groups of musical readings—the first a Southern group (all Miss Foster's compositions) and the second Russian. Both the music by Miss Foster and its presentation by Miss Stowe were pronounced delightful.

## Duncan Dancers in Paris

The Duncan Dancers, Anna, Lisa and Margo, who have been booked for a transcontinental American tour next season, will give their first New York recital at Carnegie Hall, November 3. The dancers recently returned from Algeria, where they gave their first African appearances, and will reside for the summer in Paris.

## SHURA CHERKASSKY

The Brilliant  
Boy  
Prodigy

The Greatest  
Musical Find of  
the Generation

Not since the days when Josef Hofmann was a child prodigy has an American audience been so enthralled by a stripling in knickerbockers, as was the throng which last night packed the Lyric for Shura Cherkassky's first public appearance in America.—MARK S. WATSON, Baltimore Sun, March 5, 1923.

The Caryatides of the Peabody Concert Hall have looked down on many a genius but even they had never witnessed such a miracle—a stripling of eleven years holding a sophisticated audience in the hollow of his hand and giving them real thrills, not because of his youth, but because the beauty of his playing charmed and delighted them and made them happy.—GRACE SPOFFORD, Baltimore American, March 11, 1923.

It can only be said that the child's performance is indeed astonishing. He is so evidently a genius that

after it was all over it left one rather limp. It was as if one had been worshipping at a shrine.—JOHN OLMIXON LAMSON, Baltimore Evening Sun, February 16, 1923.

Genius is the only word one thinks of after hearing Shura Cherkassky play as he did last night at the Lyric, when he made his American recital debut.—WARREN WILMER BROWN, Baltimore News, March 5, 1923.

Is it reincarnation? Shura Cherkassky, the Russian boy pianist, is not merely a musical marvel, a prodigy. His amazing genius needs further explanation of the phenomenon of his playing that first astonished and then completely enthralled his audience at Poli's Theater yesterday afternoon.—JESSIE MACBRIDE, Washington Herald, April 14, 1923.

It is a genius, that is all there is to it. He is marvelous—that is the word.—VICTOR HERBERT, Baltimore Sun, April 9, 1923.

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## THE PROFESSIONAL MUSICIAN AND SCHOOL MUSIC

An Effort to Bring All Who Are Interested in School Music Together for the Benefit of the Child

The recent conference of music supervisors throughout the United States provided some interesting avenues of thought in relation to the present status of public school music and the reflected attitude of musicians in other lines of service. Anyone who has made a conscientious study of the problem of education, and we mean by this complete and not superficial, realizes that the prejudice which for many years surrounded the rather narrow and limited field of public school music, is fast disappearing, and in its place a broader and more intellectual view has been substituted.

Supervisors who really think are more than anxious to get the co-operation and advice of musicians and teachers who have made a success of their particular work in another field. This is evidenced by the fact that in the larger cities where musical advantages are greater than in the smaller towns, the finer type of co-operation is obtained through orchestras, choral societies, and the advice and teaching of experts. In cities such as New York, Cleveland, St. Louis, Kansas City, and others, the professional symphony orchestra has become a component part of the public school music teaching. Individual artists are volunteering their services on all occasions in order that the child may have every possible advantage in the understanding of music. Other communities that are not fortunate enough to possess these advantages are finding substitute methods of action, and it is a hopeful thought that such a fine spirit can exist among musicians.

### TYPE OF CO-OPERATION NEEDED.

Occasionally we read of the necessity for having school music thoroughly revised and put upon an entirely different basis. What the urgency of this is we are not prepared to discuss. It is even suggested that all the material used in schools should be submitted to musicians who have had no connection with public school music. This would indeed be a very poor method of procedure. The problem is too dignified and too serious to be handled with such lack of consideration for the elements involved. Public school music is, after all, a highly specialized form of a great art and must be considered as such, and not handled in a way which will tend to rob it of the particular character which it possesses. The art of teaching children is very different from that of training the adult. It is true that there are natural born teachers, but the majority of people who intend to devote their lives to such service must be trained by teachers who understand first the art of teaching.

The professional musician, therefore, would become not the teacher of teachers but the expert adviser in all matters of material rather than method. It is sometimes difficult for the professional musician to appreciate the distinction which had to be made in the matter of preparing the way for an introduction to school music. It is true that a great

many people went into this work without the necessary training in musicianship, because in the early stages it was not required. When public school music was first introduced, men like Lowell Mason saw the possibilities but perhaps never realized to what great proportions public education would grow. They no doubt foresaw exactly what is going on today—music appreciation, a part of the regular school course, sight singing, theory, instrumental instruction, etc.—and yet, all that they did was start in a simple way to teach children to read music.

### THE CONSERVATORY IDEA.

So far as the special subject of music is concerned we shall always have the conservatory with us. It is an essential part of music. It should be the type of school where the artist is made. It should be the general education in music as well as a training school for the virtuosos. But we must not lose sight of the fact that this idea of specialized training cannot be successfully carried out in the public school. There are certain ideals which must be maintained in the matter of general education. The cold-blooded psychologist who does not understand music will tell us that we are making a mistake in over-crowding the curriculum with music because it is not a panacea for educational ills, and that all people cannot understand and appreciate music in such a manner as has been indicated on many occasions by the fine accomplishments of public school teaching. Regardless of what they may think there is no finer disciplinary force than music. As a rule a community which devotes a large part of its attention to the artistic side of education is a fine place in which to live. Psychologists are going too far afield in their attempt to evaluate our intelligence by measurements. They are taking the heart out of the child in order to accomplish some perfectly ridiculous purpose. It is not educational intolerance which prompts a statement of this kind. Intelligence tests, etc., are all right to evaluate individual skill in mathematics, but they never made a good plumber.

### CARRYING OUT THE IDEA.

The program of the National Conference was arranged with the idea in mind of bringing all the elements involved in school music together. Prominent teachers, publishers, symphony conductors, heads of conservatories, etc., were speakers and demonstrators, each in turn presenting their ideas on music in general and its relation to school work. It was all very interesting, but proved clearly the lack of definite study of school conditions and management. No one could offer constructive help unless he thoroughly understood the entire situation—all they can do is suggest ideas.

It is the latter angle that should be developed and worked out—some plan to start, and the real co-operation and progress will result.

choir master). A really good orchestra and the eminent soloists J. Campbell McInnes, baritone, and Alfred Heather, tenor, united with such a solid, sturdy mass of tone evolved by the two choirs before referred to, made it possible to give a profound and impressive rendition of this glorious work. Dr. MacMillan conducted with authority and it is to be congratulated on the result of his enthusiastic labors.

### SYMPHONY ORCHESTRA ORGANIZED.

A new symphony orchestra has been organized under the conductorship of Luigi von Kunits and is the result of voluntary effort on the part of Toronto musicians who decided some time ago that, if there was ever to be such an important organization again it would have to be started on some sort of cooperative plan as it seemed impossible to secure a permanent fund for the purpose as it was hoped some time ago. The first concert was given in Massey Hall, the program containing the overture to Freischütz (Weber), Dvorák's Slavonic Dances and Tchaikovsky's symphony in E minor, No. 5. The effort deserves the highest co-operation and sympathy of all citizens.

### TORONTO LEARNS THE SECRET OF SUZANNE.

A delightful novelty so far as Toronto is concerned was the presentation of Wolf-Ferrari's one-act opera, The Secret of Suzanne, by Fern Goltre Fillion. The work was well given, Mme. Fillion making a fascinating picture of the youthful and winsome Suzanne. Rupert Brooke, a tenor pupil of Dr. Broome, acted and sang with distinction and both singers were enthusiastically cheered.

### ENGLISH MUSICIANS ADJUDICATING CANADIAN FESTIVALS.

Two distinguished Toronto visitors were the English musicians Granville Bantock, composer of large choral works and works for orchestra, and Plunkett Greene, famous singer. They were here as adjudicators for the Ontario Competitive Musical Festival and will immediately proceed to act in a similar capacity in the Western provinces. The entries of all kinds exceed 4000 and every moment of their time will be occupied. On May 5 a concert was given in Massey Hall at which many of the successful competitors appeared.

W. O. F.

### Hempel to Sing in London

Frieda Hempel sailed on the S. S. Majestic, May 12, to spend the summer abroad. She will give her Jenny Lind Concert in Albert Hall, London, Sunday afternoon, May 27, and after a brief stay in Paris will go to her home in Sils Maria, up in the Engadine, Switzerland, for her vacation. The prima donna will return the latter part of October to resume her operatic and concert work.

### Theodore Van Yorx Presents Artist Pupil

Alice Pate, contralto and artist pupil of Theodore Van Yorx, gave a recital in the Van Yorx studios, 22 West Thirty-ninth street, on Friday afternoon, April 20. Miss Pate who possesses a rich contralto voice of big range,

charmed the large audience with her fine renditions. Her program was made up of O del mio dolce ador, Gluck; Qui vuol la Zingarella, Paisiello; En Barque, Piere; Isa Cloche, Saint-Saens; Sappische Ode, Brahms; Widmung, Schumann; Noon and Night, Hawley; To the Sun, Curran; Meadow Daisies, Kriens; Why, Tchaikowsky; Night and the Curtains Drawn, Ferrata; Lullaby, Scott; Her Rose, Combs, and Joy of the Morning, Ware. Her finished and highly artistic singing reflected great credit upon Mr. Van Yorx.

### Sundelius, Edwards and Forsberg in Brooklyn

The people of Bethlehem Lutheran Church, Brooklyn, N. Y., and many others who assembled at the church Saturday evening, May 12, were highly favored in the opportunity to listen to one of the finest of concerts, given by Marie Sundelius, soprano of the Metropolitan Opera Company; Elizabeth Edwards, soprano, daughter of United States Senator Edwards of New Jersey, and Conrad Forsberg, pianist, and organist of the church.

Mme. Sundelius began with Depuis le Jour (Louise); Miss Edwards, with an operatic selection from Mignon; Mr. Forsberg played Scarlatti's pastorale, arranged for piano by Taussig, and other numbers by Henselt, Debussy and Dett. All were artistically rendered, and he was obliged to respond with an encore. Mme. Sundelius sang a group of Swedish songs, two by Peterson-Berger, and several Swedish folksongs, her encore also being one of the latter. Miss Edwards followed with songs by Massenet, Salter and Boyd, and Mme. Sundelius closed the program with Handel's Care Selve, Fingo per diletto (arranged by Viardot), Lullaby (Scott), The Little Shepherd's Song (Watts), and several encores, including Love's Old Sweet Song. It was a delightful program from beginning to end, as indicated by enthusiastic and persistent applause. The artists were at their best, and the closest attention was given by the listeners.

Mme. Sundelius is an ideal concert artist. She sings charmingly and is so thoroughly relaxed that the voice responds to her every mood. Such wonderful gradation of tone, from the softest to the most vibrant! Her interpretation is an inspiration, whether in operatic, oratorio, folksong or ballad. Had a vote been taken as to who is the Swedish Nightingale, it would have been unanimously in her favor! The two soprano voices were like the violin and flute; a duo by the two would have been delightful.

Miss Edwards has not had the ripe experience of Mme. Sundelius, but she has a beautiful, high voice, well under control, and sings artistically and with marked intelligence; she was well received by her audience. Mr. Forsberg is a true, sympathetic accompanist.

### Henry F. Seibert Arranges Fine Program

An interesting program of music was given at Holy Trinity Lutheran Church, New York, on Sunday afternoon, May 6, by Henry F. Seibert, organist; Esther Nelson, soprano, and Mabel Ritch, contralto. Mr. Seibert is organist and choirmaster of Holy Trinity Lutheran Church.

## Opera Recitals

CHARLOTTE  
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Soprano

N. VAL PEAHEY, assisting artist,  
pianist and baritone

Program given at the National Arts Club,  
New York, May 16, to a capacity audience  
whose enthusiasm was unbounded:

Prelude from Carmen.....Mr. Peavey

Duet, first act, Micaela and Don Jose,

Mme. Lund and Mr. Peavey

Aria, Depuis le jour, Louise,

Charlotte Lund

Invocation to Paris, Louise,

Mme. Lund and Mr. Peavey

Meditation from Thais (piano solo),

Mr. Peavey

Oasis duet from Thais,

Mme. Lund and Mr. Peavey

Duet, from first act of Madame Butterfly

(sung in English).

Muzetta's Waltz Song and duet from third

act, La Bohème.

Aria, Vissi d'Arte, Tosca.

Duet from Cavalleria Rusticana.

OLGA BENHAM, Personal Representative for  
Charlotte Lund, 257 W. 86th St., New York City

## TORONTO NOW HAS A SYMPHONY ORCHESTRA

### Fine Performance of Bach Oratorio—Other Notes

Toronto, Ont., May 3.—The season in Toronto has been an exceedingly brisk one. Local concerts by the best soloists, instrumental and vocal, with numerous chamber music concerts have all been of high quality and very well attended. Besides there have been two or three weeks of opera and a vast number of pupil's recitals, many of which have been of excellent character.

### FINE A CAPELLA SINGING.

The Orpheus Society, Dalton Baker conductor, an outstanding organization of fifty-seven women and forty-two men singers gave an impressive concert in Massey Hall, the large audience testifying in no uncertain terms its appreciation of the club's superior singing qualities. It specializes in unaccompanied singing, the intonation is always admirable, the attack sure and the interpretations variedly colored. Mr. Dalton Baker may find it necessary to abandon the conductor's desk next season and it is hoped the society will be able to continue under another director.

### CHAMBER MUSIC GIVES PLEASURE.

The last of the Hamburg concerts took place recently in Massey Hall when the trio comprised of Henri Csaplinski, violinist; Reginald Stewart, pianist, and Boris Hambourg, cellist, played Beethoven's trio in G major and Saint-Saens' trio in F major, giving in each instance brilliant and interesting performances. Mme. De Munck, soprano; Ruth Cross, alto; Q. E. Fiddes, tenor, and W. R. Curry, bass (a new vocal quartet organization), sang several numbers with gratifying success. Mr. Tattersal was the accompanist.

### GREAT ORATORIO WELL PERFORMED.

A splendid performance of Bach's St. Mathew Passion under the direction of Ernest MacMillan was given in the beautiful Timothy Eaton Memorial Church with the co-operation of several local musicians and the choir of the Old St. Andrew's Church (Richard Tattersal, organist and

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## MANY AMERICANS GIVE BERLIN CONCERTS

FLORENCE STERN.

The young American violinist, Florence Stern, made her Berlin debut on April 24 in Beethoven Hall with the Philharmonic Orchestra conducted by her teacher, Prof. Willy Hess. Appearing to be hardly more than sixteen, the little artist selected an ambitious program containing three concertos—Viotti's in A minor, Mozart's A major and the first of Paganini. Little Miss Stern revealed talent and poise, which, considering that it was her first appearance in Berlin, was quite unusual. She has a facile finger technic and bows freely, even though with a rather small scope, and her tone, if not rich and warm, is agreeable and of enough power to carry satisfactorily. The little fiddler scored a distinct success with her audience and was recalled numerous times.

PARISH WILLIAMS.

The American baritone, Parish Williams, at his second concert in Berlin showed himself decidedly to better advantage than before. While at his first concert he seemed to be hampered by an indisposition, his voice this time sounded clear, true and vibrant all the way through. Style and diction were excellent, especially in a beautifully sung Schubert group, comprising *Du bist die Ruh* and *Die Liebe hat Gelogen*. Altogether, Mr. Williams deserved the popular approval which his copious audience expressed. America this time was represented on his program by MacDowell's *The Sea*, and he repeated, by request, *Rheä Silberta's* *Yohrzeit*, new to Berlin.

ROSALIE MILLER.

Rosalie Miller, the American soprano, presented herself to the Berlin public as an ambitious, gifted and essentially musical artist, who uses her voice with intelligence and good taste, though a cold prevented her from displaying its beauty at its best. Her program strayed far from the hackneyed arrangement customary hereabouts, and the choice of her Brahms and Wolf groups betrayed independent judgment. Of a collection of English and American songs, Roger Quilter's *Song of the Blackbird*, with its frank simplicity and lilting rhythm, pleased the most. Walter Golde's *Sudden Light* displayed a surprising tilt toward modernity, while Charles T. Griffes' *Rondel* was hardly representative.

C. S.

HYMAN ROVINSKY.

This young American pianist, who made his first bow before a German audience last year, has already gathered quite a community of admirers. Being highly temperamental, his merits are unevenly displayed. At his second recital this season he astonished his hearers with a profound and intensely musical rendition of Grieg's *Ballade*, and by the poetic and finely shaded performance of the first movement of the Chopin B minor sonata. The scherzo, however, lacked rhythmic character, and the *Marche funèbre* was certainly too speedy for the conventional idea of a funeral. A group of *Travel Pictures* by d'Indy was a novelty for Berlin (not exciting) and, like Ravel's *Bark on the Ocean*, showed that the young pianist is not intimidated by the

political sentiments now rampant in Berlin. He also played the *Petrouchka* Dance in Stravinsky's own arrangement for the piano. The whole program represented a physical task of no ordinary kind.

JENNY SKOLNIK.

In Jenny Skolnik America possesses one of the most gifted and most hopeful violinists now before the public. So far as I know America has not heard her as yet, but I am willing to bet that when it does it will have to revise its application of superlatives to some foreign "sensations" that now hold the center of the stage. I for one have not heard the Mendelssohn concerto played as beautifully, with as genuine feeling for the phrase, with such warm and full tone, with such dash and technical finish in many a day, and certainly never by a woman. Her interpretation of a new work, namely Carl Engel's *Tryptich* for violin and piano (with young Ludwig Kentner, another "wonder," at the piano) proved, moreover, that in constructive musicianship she is in the front rank of players today. Of the composition itself we speak elsewhere. Spanish dances by Granados and Sarasate and the *Wieniawski A minor Caprice* gave samples of her captivating violinistic qualities. Here is a truly big talent, measured by world standards, and bred in the U. S. A.!

C. S.

SOLOMON, OF LONDON.

Just Solomon! Whether as wise as his famous namesake, it is not difficult to say. But neither is it difficult to say that this Solomon is a good pianist. He is even better than good. His Beethoven and Schumann interpretations proved that he is thoroughly musical, possesses refined taste and is fully equipped for the career he has begun. This recital was a pleasant surprise.

CARITA VON HORST.

Carita von Horst is a composer and an American. But by no possible combination an American composer. Her music has some good qualities and these are essentially German, of romantic or post-romantic relationship. (Wii-

## BRYAN, OHIO, ENJOYS AN UNUSUALLY FINE FESTIVAL

Concerts Given by Orchestra and Band—Chorus and Excellent Soloists Present Competent Rendition of Verdi Requiem

Bryan, Ohio, May 12.—The first week of May was a memorable one for the many who enjoyed the annual May Music Festival. The series of concerts offered much variety. The chorus was so much better than ever before, the work

helm Guttman, baritone, sang two groups of harmless, rather obvious, songs.) It has other, so-called ultra-modern qualities, and these are bad. Not because of the modernism, but because of the artificiality of this "adaptation," or mimicry (in the biological sense). The orchestration, nevertheless, is done with a professional technic and rallies all the effects of the most up-to-date apparatus. (Two ballads with orchestra, and excerpts of an opera, *Der Narr*). But in any case these compositions are eminently unnecessary.

C. S.

MARVIN MAAZEL.

In his first Berlin recital, Marvin Maazel, the young American pianist, presented a program that disclosed good taste and judgment. The first group consisted of sonatas by Haydn and Mozart, the Gluck-Brahms *Gavotte* and an early Beethoven sonata. The second group was devoted to several of Chopin's etudes, followed by Godowsky's transcriptions of the same for the left hand, a *Nocturne* in E minor, and the *Polonaise*, op. 53. The final numbers were show pieces by Liszt, Godowsky, Balakireff and Saint-Saëns. In all of these works Mr. Maazel revealed a thoroughly developed and brilliant technic and a respectable consideration for color although not yet enough to make his playing alluring. But it was Mr. Maazel's rather indifferent, almost sullen attitude towards his audience that detracted pleasure from his concert more than anything else. This, however, may have been due to an illness which we understand has kept Mr. Maazel confined to bed ever since the concert.

LÉA LOBOSCHITZ.

In three concerts, the first with orchestra, the second a sonata evening, and finally a recital with piano accompaniment, Mme. Léa Loboschitz, violinist, gave her Berlin audiences opportunity to judge her from all angles. She has a fine big tone, not especially warm, but still agreeable, a dexterous left hand and supple bowing. The last program comprised Handel's sonata in D major, which was probably the most finished number on the program; Bach's prelude and fugue from the first solo sonata; Paganini's concerto in D, and a group of small pieces.

nificant appeal to her audience as she soared above chorus and orchestra in the finale.

FINAL CHORAL CONCERT.

Friday evening's concert offered Maude Ellis Lackens, soprano; Norma Shelling Emmert, mezzo-soprano; Clarence Russell Ball, tenor; Roscoe E. Mulholland, bass; the Festival chorus and orchestra in a presentation of Verdi's *Manzoni Requiem* under the direction of Forrest A. Tubbs, with Ruth Vollmer at the piano. The soloists carried their roles adequately, displaying fine vocal ability and appropriate spirit. The work of the chorus was excellent in every

## GUNSTER

—IN—

## ORATORIO

## Syracuse Music Festival

"Frederick Gunster, tenor, gave a performance which demonstrated that his success in oratorio has been well earned. His voice is of good range and well controlled, his diction is good and he is equipped with the dramatic qualities so indispensable to an oratorio singer."—(*Syracuse Post-Standard*, May 2, 1923).

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## SOME OF THE PRINCIPALS AT THE BRYAN, OHIO, MUSIC FESTIVAL

Left to right: Clarence Russell Ball, tenor; Roscoe E. Mulholland, bass; Ruth Vollmer, accompanist; Ruth Bruns, soprano; Maude Ellis Lackens, soprano; Norma Shelling Emmert, mezzo-soprano; Forrest A. Tubbs, director of the festival, and F. Don Tubbs, baritone.



sung was so much greater, the soloists were so manifestly superior, and the orchestra so much more satisfactory that this festival is easily the best ever held here.

BAND CONCERT OPENING FEATURE.

Wednesday evening the Municipal Band under the leadership of Forrest A. Tubbs gave a semi-popular program with F. Don Tubbs, baritone, and Paul Lindau, violinist, as soloists. This band, which has complete instrumentation, is one of the finest in northwestern Ohio and never fails to draw appreciative audiences.

MATINEE BY SCHOOL CHILDREN FOLLOWED BY GENEROUS EVENING PROGRAM.

Thursday's matinee presented junior high school pupils in Mills' little operetta, *The Witch of Fairy Dell*, which pleased the parents and many friends present. The Thursday evening program was given by the Toledo Symphony Orchestra, Lewis H. Clement conductor, with the added attraction of the motet *Gallia* (Gounod) by the Festival chorus and orchestra under the direction of Mr. Tubbs. The orchestral numbers were by Weber, Schubert, Rubinstein, Mozart, Haydn, Grieg, Tschaiikowsky and Elgar. Ruth Bruns was the soprano soloist for *Gallia* and made a mag-

respect and great credit is due Mr. Tubbs not only for his artistic competence but also for his success in launching and carrying on of the entire festival.

S. J.

## Macmillen to Give First All-American Violin Program

Francis Macmillen, the American violinist, will present at the biennial convention of the National Federation of Music Clubs at Asheville, N. C., on June 9, what is believed to be the first violin program by exclusively American composers. The program will consist of the following: *Sonata Virginisque*, John Powell; concerto, Edwin Grasse; *Prayer*, Hadley; scherzo, Cortelou; *barcarolle* and Spanish Festival, Macmillen; *Call of the Plains*, Rubin Goldmark; *Scotch Pastorale*, Saenger, and *Turkey in the Straw*, David Guion. At the close of this convention Mr. Macmillen will award the Francis Macmillen prize of \$100 for the best violin work composed by a native American.

## Southwick Endorses Openshaw Ballad

Frederick Southwick joins the long list of teachers who are teaching Openshaw's ballad, *Love Sends a Little Gift of Roses*. The following letter was received by the publisher:

I received the copy of *Love Sends a Little Gift of Roses* and already have used it quite extensively for my pupils. One, Elsa Balod, sang it in a concert last Saturday, here in New York, and recently a tenor, E. L. Kiley, and a soprano, Beatrice Welch, both of Hazleton, Pa., sang it at concerts. My active season as a voice teacher, with a studio in 609 Carnegie Hall, will close June 1, when I go to the MacPhail School in Minneapolis to be a guest teacher for the summer, this being my fifth summer season with them. (Signed) FREDERICK SOUTHWICK.

## Max Rosen Here Next Season

Max Rosen, who has been playing abroad for the past two years, will return to the United States in the fall. Mr. Rosen has had successful tours of Central Europe and of Scandinavia, appearing in recital and with orchestra. He will make his New York reappearance next season at Carnegie Hall on November 1.

## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize-contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unpublished manuscripts. Manuscripts will be received until June 1. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schaefer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22)—Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Dudley Buck—Free competitive scholarship for the summer master classes at the University of Kansas, June 11 to July 21. H. L. Butler, Dean, School of Fine Arts, University of Kansas, Lawrence, Kans.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company (details in issue April 5)—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc.—Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Civic Summer Master School of Music—Free scholarships for the six weeks' session, June 25 to August 4. Secretary Civic Music Commission, Box 514, Winston-Salem, N. C.

Ithaca Conservatory of Music—About one hundred free and partial scholarships.—Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Otokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. Executive Director, Mrs. Jason Walker, 1156 Union Avenue, Memphis, Tenn.

Andalusia Summer School of Music—Scholarships granted to talented and deserving students. Awards are made by competition. Andalusia Summer School of Music, Mrs. T. F. Plummer, Business Manager, Andalusia, Ala.

Mana Zucca—Scholarship in piano and one in song coaching for next season at Miami Conservatory of Music. Bertha Foster, director, Miami Conservatory of Music, Miami, Fla.

William H. Woddin—\$1,000 for jubilee march song for New York's jubilee. Competition is open to citizens of the city. The march song must be scored for military bands and manuscripts be submitted by June 1. City Chamberlain Philip Berolzheimer, Municipal Building, New York.

## Southland Singers Give Oriole Luncheon

From the grayness and depression of the day outside one stepped into the South Garden Room of the Hotel Astor and immediately found sunlight and cheerfulness. The Southland Singers, Emma A. Dambmann president, were holding their annual Oriole Luncheon, Saturday, May 12, the last event of a successful and happy season for this organization.

The arranging of the attractive decorations, in Southland Singers' colors, black and orange, was in charge of Ruth Johnston. The tables had yellow candelabras and yellow daisies, there were black trees against the white walls, with yellow hanging moss, and butterflies and orioles fluttering above the heads of the 255 members and guests. The large Southland Singers' banner hung back of the president, and before her on the table was a large centerpiece, which covered a number of surprises. Golden orioles were the favors, and the menu cards were printed in black on orange, with butterflies attached. President Dambmann welcomed everybody in a brief address, and after a most delicious luncheon had been served to 255 members and guests she introduced the honor-guests at her table, of whom there were fourteen: Dr. Charles Teets, Mr. and Mrs. G. Pallen, Mr. and Mrs. F. W. Riesberg, Mrs. Charles Bliss, Mrs. S. Timberlake, Inez Wolf, Mrs. Brown, Mr. and Mrs. Charles E. Salter, Edna Horton, Commander Charles E. Adams, and her husband, Hermann G. Friedmann.

When Mr. Riesberg was introduced he replied using the names of a number of members, as follows: "It is a BOONE, and gives me much BLISS this day, to speak to so many brilliant ladies, with only one SCHLIEPER among you; and now I had better draw the VAIL, lest the HULL company cry 'LYNCH the WOLF'; the DAMB-MANN ought to be SCHOTT!" Now my talk is ended, I once more breathe like a FRIED-MANN, and hope to see you all EAGAN." A telegram from Leroy Tebbis, the conductor, was read, expressing his regret at not being present and extending congratulations and felicitations to the president and members.

During the luncheon musical numbers were furnished by various members, beginning with Hayfields and Butterflies (Del Riego), sung by Mable Baker, who has a soprano voice of appealing quality. The voices of Marion Ross and Helen Day blended well in a duet, when Life is Brightest (Pinsuti). Helen Eagan sang with a clear, sweet voice, Spring's a Lovable Lady Fair (Elliott), and Schubert's Die Forelle was pleasingly rendered by Marjorie Barnes. Viola Bryan displayed feeling and excellent diction in Still as the Night (Bohm), and Katherine Face put piquant humor into Liza Lehmann's If No One Ever Marries Me. Laura Chamberlin was enthusiastically applauded for her singing of Strickland's Morning on Ze Old Bayou, which drew as an encore another of the same composer's Bayou songs. Arline Thomas interpreted with good expression Logan's Pale Moon. A surprise on the program was the appearance of Beatrice Kramer, a ten-year-old pianist of unusual talent; she played a polonaise by Schmolli, Paderewski's minuet, and one movement of a Mozart sonata, with accuracy, good, firm tone and assurance; she should use the pedal. Three piano solos—Hopak, (Moussorgsky), A Storm on the Dnieper River (Zarembo) and Song to the Periwinkle (Prisovsky)—were well performed by Vera Stetkewicz, a young Ukrainian girl, who puts much color into her playing. Accompanists for the vocalists were Lucille Blabe and Vera Stetkewicz.

The surprises under the huge centerpiece before the president were revealed after the program. With usual thoughtfulness and kindness Mme. Dambmann remembered with gifts a number of members who had given her valuable assistance this year. She made individual and appropriate selections, ranging from vanity cases and beaded bags to leather money folders. Those remembered were Leroy Tebbis, Mrs. Paul Gundlach, Mrs. Herman C. Zaun, Laura S. Chamberlin, Ethel Laux, Helene Eagan, Marion Ross, Lucille Blabe, Charles Salter, Edna Horton, Mrs. Granville G. Yeaton, Mrs. Jean Schott, Marjorie Barnes and Emma L. Wangeman. Mme. Dambmann also mentioned especially the work done by Ruth Johnston, Ara Kirkwood, Mrs. Harry Hull, Helen Day, Vera Stetkewicz, Mrs. Egenberger, Mrs. Williams, Mrs. King, Mrs. Bainbridge, Mrs. Moore, Miss Bieling and Miss Rose and others.

Mme. Dambmann has spared no time or effort to make the year a successful one and the members presented her with a purse of gold, Mrs. Zaun speaking for them and expressing to the president their appreciation and love.

Officers for the coming year are: Emma A. Dambmann, president; Leroy Tebbis, conductor; Mrs. Herman C. Zaun,

first vice-president; Mrs. Granville G. Yeaton, second vice-president; Mrs. Jean Schott, third vice-president; Mrs. Paul Gundlach, secretary; Mrs. Edward Egenberger, treasurer; Agnes Lux, recording secretary; Nora King, assistant recording secretary; Viola Bryan, librarian; Marion Ross, press; Lucille Blabe and Henry Stewart, accompanists.

Following the luncheon two hours were agreeably spent in dancing and social intercourse.

## Emmeline Maxwell Gives Song Recital

Emmeline Maxwell, soprano, was heard in a song recital at the Granberry Piano School, Carnegie Hall, Wednesday evening, May 2. Her first two numbers were Un bel di Vedremo, from Madame Butterfly (Puccini), and Care Selve, from Atlanta (Handel). Two other groups were songs by Vidal, Hahn, Grieg, Whelpley, Dvorak, Schubert, Liza Lehmann and La Forge, while the last group consisted of parodies; nursery rhymes, by Herbert Hughes. Miss Maxwell has a clear, sweet voice of light timbre, and her diction is good. The bird songs by Liza Lehmann found special favor, and the nursery rhymes by Hughes were also pleasing. The audience evidenced its appreciation and recalled the artist for encores. Florence Hays Barbour furnished artistic accompaniments.

## Margaret Weaver to Go to Fontainebleau

Margaret Weaver, contralto, is planning to spend part of the summer studying at Fontainebleau. Miss Weaver, who is the contralto soloist at the Marble Collegiate Church on Fifth Avenue, New York City, has won much admiration at her various appearances this winter through the richness and beautiful quality of her voice and her charming personality. She has had a number of engagements in Port Washington, Newark and Washington and at New York University. A marked artistic improvement has been noted in her work this year.

## Cuthbert Heard to Fine Advantage

Recently Frank Cuthbert, the baritone, sang The Messiah in New Glasgow, Nova Scotia, and, according to the Evening News of that city, "was heard to advantage in the many numbers he was called upon to render. His full, rich tones were admirably suited to his selections, to which he did full justice. He has a very pleasing appearance, and his work, particularly in his last solo, The Trumpet Shall Sound, was of an exceptionally high order, and evoked an unusual amount of applause." The artist also appeared at the Halifax and Truro music festivals and scored just as heavily on those occasions.

## Nikisch Adds to Orchestral Dates

Mitja Nikisch will be soloist with the Philharmonic Orchestra as well as the New York Symphony and both in the month of November. With the former he will be heard on November 28 and 30, and with the Damrosch orchestra on November 10 and 11. He has also been engaged by the Mannerchor of Indianapolis for a recital on January 20.

## Van Vliet Goes to Bermuda

Cornelius Van Vliet, the cellist, has gone to Bermuda for four weeks. He will again play with the Stadium Orchestra this summer.

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### Mme. Valeri Repeating Her Chicago Success

There are people who can scarcely understand the great success of the summer master schools because, they say, the course is too short to do any real good to the students who attend them.

"Nothing is more wrong than this contention," Mme. Valeri, the distinguished teacher, said when seen at her New York studio recently. "I am sure that none of the guest teachers of the summer master schools has ever pretended to make a singer out of the comparatively very few lessons imparted in these schools. Nor are the students who frequent the master schools so small-minded as to believe that they can become accomplished singers within such a short term. Yet there are lots of good things that can be learned in twenty, fifteen or even ten lessons; in fact as many as to justify fully the interest that these schools have recently aroused in the whole country.

"I know that it is rather hard to believe it," Mme. Valeri went on, "but it is a fact which I have stated numerous times, that if the pupil is well taught there must be an improvement in every lesson, more or less rapid and noticeable according to the intelligence of the pupil. Sometimes the improvement comes so fast that it gives the pupil an excess of encouragement. I have had the most curious experience in this respect. If the activities of a singer have been so far confined to light opera, or vaudeville or church work, she sometimes makes up her mind to become a Farrar or a Jeritza. If she never had before any greater aspiration than to sing in her town church, now she wants to give a recital in Aeolian or Town Hall, and the worst part of it is that in some instances you cannot stop her. You cannot prevent such students doing things for which they are not yet adequately prepared. The 'hurry up' motto which plays such a great role in American life, often plays havoc among young singers.

"Some tangible proofs of the usefulness of the summer master schools? Yes. Quite a few students whom I met at the time of my first visit to Chicago in 1920 and who afterwards studied with me in New York hold at present very desirable positions. Suzanne Keener, coloratura soprano, is now a member of the Metropolitan Opera Company and during the last season has triumphantly sung in forty concerts under the management of R. E. Johnston, who told me yesterday that everywhere she goes they want her back again and that he has booked her for nearly seventy-five concerts and recitals next season. Miss Schaaf, who also was a student with me at the summer master school, has obtained successful engagements with the Scotti Grand Opera Company and is now a well appreciated member of the Metropolitan Company. Mr. Morgan, the tenor, appeared in Orchestra Hall, Chicago, a few weeks ago, winning the favor of the public and the press, and Miss Hobson has scored veritable successes singing in joint recital with De Luca in Atlantic City and with Gigli in Memphis and in Jersey City. A few more students whom I met at the summer master school in Chicago in 1920, and who followed me in New York for further studying, have obtained positions in churches and as teachers in the vocal departments of musical institutions."

Referring to her coming visit to Chicago and the remarkable interest which it has created throughout the country, Mme. Valeri handed the interviewer a letter that John R. Hattstaedt, manager of the American Conservatory, sent her on April 16. The letter reads in part: "The results obtained have been beyond our fondest expectations. Your regular teaching time has been practically all sold. I meant to mention that fact to you in one of my letters but in some way it slipped my mind."

"Yes," Mme. Valeri concluded, "this public appreciation has greatly pleased me. To be truthful, I thought that after two years' absence my friends of the West and the Middle West would probably have forgotten me. Also, I was afraid that the price of private lessons, which has been increased from fifteen to twenty dollars, the multiplication of the summer master schools all over the country and the numerous guest teachers who will visit Chicago this summer would make a difference, but it has not made any difference and, of course, I am very happy about it." B.

### Erika Morini's Festival Appearances

Erika Morini, violinist, will close her third American tour with appearances at the Pittsburg (Kans.), Syracuse

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A MEETING IN FAR OFF YOKOHAMA.

Left to right: Leopold Godowsky, who has just finished a most successful Oriental tour; A. Strok, manager; Fritz Kreisler, just arrived for his first tour of the Orient; (next but one) Michael Raucheisen, Kreisler's accompanist; Mrs. Kreisler.

(N. Y.) and Mount Vernon (Iowa) music festivals. On account of European engagements, Miss Morini will not return to America until next January, when she will open her tour as soloist with the New York Philharmonic Orchestra, Willem Van Hoogstraten, conductor, on January 13 and 15 at Carnegie Hall and the Metropolitan Opera House.

### Guy Maier Sails for Europe

Guy Maier and Mrs. Maier were passengers on the S. S. Mauretania sailing from New York on May 8. They will go first to Paris and later will visit Switzerland and the Italian Lakes. The trip is in the nature of a belated honeymoon. They had planned to visit Europe in 1921 but when the sailing date arrived Mr. Maier was a patient in a Boston hospital and it was there that their marriage took place. Last summer's trip to Australia was largely a professional one and so the present one is the first opportunity for rest and recreation. However, the entire summer will not be devoted to pleasure, for in September Mr. Maier will join Lee Pattison for some concerts in England. Mr. Pattison is at present in Chicago, conducting a summer master class at the Glenn Dillard Gunn Music School. He and Mrs. Pattison and their young daughter, Diana, will sail for Europe on August 1. Next season's Maier-Pattison tour, which will be the last here for some time, will begin early in November.

### Stadium Concerts to Begin July 5

The sixth season of Stadium Concerts begins on the evening of Thursday, July 5, with a minimum of six weeks, under the conductorship of Willem Van Hoogstraten, with a much augmented New York Philharmonic Orchestra and a new orchestra stand that is to cost fifteen thousand dollars. This announcement has just been made by the Stadium's committee headed by Adolph Lewisoohn, honorary chairman; Mrs. Charles S. Guggenheimer, chairman, and Mrs. Newbold Le Roy Edgar, vice-chairman. The Philharmonic Orchestra is to comprise 106 men, an increase of twenty-one over last year. Arthur Judson is again to be manager.

Willem Van Hoogstraten will conduct for the entire six weeks. He is now abroad but will return early in June. The new orchestra stand will be a vast improvement over that of preceding years, and it is believed will definitely eliminate whatever difficulty has hitherto existed in hearing the orchestra's pianissimo from the farthest stone seats of the great semi-circle. Again only serious music will be given, programs similar to those presented at Carnegie Hall.

### Mrs. E. Robert Schmitz Entertains

Mrs. E. Robert Schmitz entertained a few friends at her home Saturday afternoon, May 12. Greta Torpadie, Mme. Dienne, Marion Cassell and John Barclay gave a charming informal musical program, including: Le Bestiaire, by Poulenc; Catalogue de Fleurs, by Darius Milhaud; Poems Juifs and Six Saudades do Brazil, by Milhaud, three Chinese poems by Richard Hammond, dedicated to Mrs. Robert Schmitz, and one by Emerson Whitthorne.

Among the guests were Mesdames L. P. Loomis, Bordes, Dienne, Torpadie, Bogue, the Misses Cassell, Prahar, Marion Bauer, Messrs. A. Bliss, Richard Hammond, Emerson Whitthorne, Bordes, Dikelski, Salzedo, Varese, Kefer, Tintlot, Klamroth, Haubiel, Reynold, and others.

### Latest Flash from Fair Japan

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Tokyo, Japan, April 20

Mr. Fritz Kreisler, with Mrs. Kreisler and Mr. Raucheisen (Kreisler's accompanist), came to Yokohama by S. S. President Grant at two-thirty P. M. on Friday 20th April. There they were received by Mr. Koscak Yamadi (composer), Mr. Kojiro Senow, and Mr. A. Strok (manager). Then, there coming Mr. Godowsky, and Mrs. Godowsky and two great musicians, telling about the great progress of the Japanese musical field.

At six-ten P. M. at the same day, they and Mr. Yamamoto (manager of Imperial Theatre, Tokyo) get the train, to run straight to Nagasaki, and Shanghai (China). At Shanghai, Mr. Kreisler will give his two recitals and coming back to Tokyo on 29th April, and evening of 30th, there will be given Grand Reception at Imperial Hotel. His recital in Tokyo, it take place at Imperial Theatre, Tokyo, from May 1st to 5th, five continue evening concerts.

Then Mr. Kreisler will make concert at Kyoto Osaka, and Kobe. Then China and about the end of June he will go back again to America.

The price of tickets at Imperial Theater are: Yen 15. 13. 10. 4. 2.

The condition seems to be very good.

(Signed) KOJIRO SENOW.

### Demonstration of Virzi Tone Producer

A demonstration of the merits of the Virzi Tone Producer was given on the stage of the Metropolitan Opera House, May 8. Among the interested listeners were Messrs. Moranzoni, Bamboschek, Hasselmans, Papi, Guard, Corigliano, Gegna, Sanina and others. Solos were rendered on violin, cello and piano, all these instruments having been provided with the Virzi Tone Producer. The piano, a Schubert Grand, was particularly resonant in tone, while the violin and cello were likewise enhanced in volume, tone quality and brilliance.

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## TWO VIENNESE ORCHESTRAS VISIT PRAGUE

Strauss, Schalk and Other Foreigners Conduct—Operatic Novelties by Ostreil and Hindemith Fail—English Singers Score—Kubelik vs. Prihoda

Prague, April 16.—It is a sad sign of the times when large symphony orchestras have to travel to countries whose money stands nearer to par than that of their own. At the present time Czechoslovakia belongs among the "valuta" countries, and in order to take advantage of this, the Tonkünstler Orchestra of Vienna, under the direction of Franz Schalk, paid us a visit. The concert proved to be not only an artistic but a social surprise as well, since President Masaryk, all officials of the Government and the entire diplomatic corps, were present. The audience outdid itself in showering applause upon the visitors, especially after the performance of Bruckner's seventh symphony, which Schalk directed with stirring fervor, forgetting for once the conscientious schoolmaster manner with which his art is mostly stamped.

Two appearances by the Vienna Philharmonic under Richard Strauss, however eclipsed this success. Here were the "grand seigneurs" of orchestral musicians, each a virtuoso of his instrument from which were poured tones of ethereal beauty. Their playing was so beautiful that one wished at times that their virtuosity and unflinching technique were not so perfect, since it led one to think that it was mere fun for them. Strauss conducted, among other things, Mozart's Jupiter symphony for which he has a pronounced liking, his own Don Juan and Don Quixote, and finally the overtures to The Bartered Bride and Die Meistersinger. The enthusiasm aroused at these two concerts is beyond description. Prague's largest concert hall, the Luzernsaal, seating three thousand, was too small and hundreds stood, crowded together in every available space under the boxes and in the corners.

## A DUTCH CONCERT.

Another guest was the Dutch conductor, Dr. P. van Anrooy, who gave a program devoted exclusively to compositions by his countrymen. This was a "propaganda" concert in the best sense of the word. All of the composers were unknown to us, and while most of them are representative of the German school, others showed a leaning toward Debussy. The most striking personal note was attained by those who depend upon the folk music and folklore of Holland for their inspiration. This applies especially to Julius Röntgen and Anrooy himself whose symphony, entitled Piet Hein (the brave Dutch admiral who defeated the Spanish armada), was well received.

Our own Philharmonic series, under the competent leadership of Wenzel Talich, is proceeding in a very systematic

manner, as can be seen by a glance at the programs—the entire set of Berlioz' symphonic poems, as well as the symphonies of contemporary Czech composers, above all those of Josef Suk. Anton Förster, a lyric composer, was also decently represented by several of his symphonies. Worthy of mention, too, is the fact that even though the path of our Philharmonic has not been a bed of roses they have not forgotten their less fortunate brothers in Russia, Austria and Germany. Three concerts, the entire proceeds of which were donated to artists of these countries, were outstanding events of the musical season.

## LEGEND OF ERIN, OPERA, FAILS TO IMPRESS.

In the Czech National Theater a novelty, Legend of Erin, by the director of the opera, Ostreil, written some three years ago, has finally made its appearance and after a few performances has already been shelved. The work is deficient in many respects besides that of the text, undramatic and unnecessarily long. While the music is noble, cultured and solidly constructed, it lacks, to use a Beethoven phrase, the divine spark. Ostreil, who has done much better on other occasions, may register this experience in the theater as one which teaches a lesson.

In the Neues Deutsches Theater, Hindemith's three one-act operas—Mörder, Hoffnung der Frauen; Sankta Susanna, and Nusch-Nuschi—were given for the first time in Prague in an extraordinarily painstaking presentation by Alexander Zemlinsky. The public did not know what to make of the first piece, the second was well received, and Nusch-Nuschi was emphatically rejected. (All three have been discussed in the MUSICAL COURIER after their performances in Frankfurt and Dresden.)

## ENGLISH SINGERS SCORE SUCCESS.

Specializing in old English madrigals, the English Singers, an ensemble of six voices (three men and three women), the concert recently given was so successful that a second one was immediately arranged. The concerts were given under the patronage of the British ambassador.

## KUBELIK VS. PRIHODA.

Among the virtuosos of the concerts of the two native violinists, Kubelik and Prihoda, only deserve mention since a regular battle is going on between the two for supremacy in public favor. Kubelik is defending his crown; Prihoda is challenging it. The outcome of this "battle of virtuosos" is awaited with tense excitement.

## DR. ERNST RYCHNOVSKY.

Vaughan, violinist, of Fort Smith, Mrs. W. W. Bailey, accompanist. In the afternoon Mrs. H. H. Foster delivered an address, and Mrs. J. H. Matthews (Earle), vocalist, (Mrs. J. B. Dulaney, accompanist); Hattie May Butterfield (Fort Smith), pianist, and Gladys Krone (Fort Smith), violinist (Miss Butterfield, accompanist), were heard in musical selections.

The delegates' concert was given at the First Methodist Episcopal Church, South, Thursday evening. The following artists appeared in an interesting program: Mabel Vann Lindsey (Fort Smith), organist; Mrs. B. L. Lyford (Helena), vocalist, Elizabeth Price Coffey, accompanist; Mrs. Arthur Fairfax Triplett (Pine Bluff), soprano, Mrs. Eddie King Jordan, accompanist; Mrs. D. C. Smith (Fort Smith), vocalist, Mrs. Lindsey, accompanist; Dorothy Elkins (Little Rock), vocalist, Mrs. Will Henniger, accompanist; William Worth Bailey (Fort Smith), vocalist, accompanied by a string choir under the direction of Mrs. Bailey; Dora Thomason Hoffman (Fort Smith), vocalist, Mrs. Coffey, accompanist; Mrs. W. E. McRae (Camden), pianist; Walter Mills (Little Rock), vocalist; Mrs. W. J. Murphy, Jr. (Fort Smith), vocalist, Elizabeth Price Coffey, accompanist. In the afternoon Mrs. Eugene Stevenson (Fort Smith) and Violet McRae (El Dorado) were heard in piano solos.

Erika Morini was presented in a concert at the New Theater Friday evening.

## Intercollegiate Competition Rating

Announcement of the final rating of the ten universities participating in the Intercollegiate Glee Club Competition recently has just been made. The Committee of Judges, consisting of Madame Sembrich, Dr. Walter Damrosch and the late Mr. Krehbiel, awarded first place to Dartmouth with 269 points. Princeton was second and Yale third. Pennsylvania was fourth with 248 points. The final standing of the ten universities were announced as follows:

1. Dartmouth	269
2. Princeton	265
3. Yale	260
4. University of Pennsylvania	248
5. Wesleyan	246
6. Wisconsin	244
7. Amherst	243
8. Columbia	240
9. Harvard	239
10. Penn State	231

## Sue Harvard Recovered

It is good to hear the news of Sue Harvard's recovery from a severe attack of influenza. Early in March she made the natural and unfortunate effort of many "flu" patients, that of trying to be well too soon, with the result that her doctor found himself with a serious case and ordered Miss Harvard to her home in Pennsylvania, where she has been ever since, part of the time in a sanitarium and the last few weeks with her sister in New Castle. The conscientious effort not to disappoint several audiences in February, when she really should have postponed some of her concerts, led to the cancellation of a Western trip that was to have occupied most of March, April and early May.

## Van der Veer Scores in Halifax

According to a letter received from the conductor of the Halifax, Nova Scotia, Philharmonic Orchestra, Nevada Van der Veer, who appeared there recently at the festival, "was so thoroughly artistic and satisfactory that it is a pleasure to bear testimony again, if it were necessary, to her great gifts as an artist. Really her singing of Delilah was a great treat and a great triumph for herself." The Halifax

Arcadian Recorder of April 10, said: "Mme. Van der Veer was warmly welcomed; her delightful singing of last year was well remembered, and she gained even more admirers than before with the richness of her beautiful contralto voice, with the artistic rendition she gave her every number. Her first, Sing to Me, with its beautiful cadenza, showed her real artistic ability, and her other selections were just as effectively given."

## COMPLETE GOLDMAN BAND PROGRAMS ARE ANNOUNCED

## Central Park to Be the Center of These Musical Activities—Programmes Arranged to Please All Tastes

The Goldman Band, under the direction of Edwin Franko Goldman, will give sixty concerts on the Mall in Central Park this summer and the following schedule has been definitely arranged. The season starts on June 4 and ends on August 26. The concerts will be given each night of the week throughout this period except on Tuesday and Thursday evenings. All concerts are to start promptly at 8:15 p. m.

Among the soloists engaged are Lotta Madden, soprano; Dicie Howell, soprano; Frieda Klink, contralto; Suzanne Clough, mezzo-soprano; Vincent Buono, cornetist, and other instrumental soloists. No tickets are required for these concerts, but complete program schedules will be sent to all those who make written request to The Goldman Band Concerts, 202 Riverside Drive, New York City, the only requirement being that a self-addressed stamped envelope be enclosed with request.

## PROGRAM SCHEDULE.

FIRST WEEK.	
June 4	Opening concert.
6	Miscellaneous program.
8	Wagner program.
9 & 10	Miscellaneous program.
SECOND WEEK.	
June 11 & 13	Miscellaneous program.
15	Tchaikowsky program.
16	Rossini's Stabat Mater (N. Y. Oratorio Society).
17	Miscellaneous program.
THIRD WEEK.	
June 18 & 20	Miscellaneous program.
22	Beethoven program.
23 & 24	Miscellaneous program.
FOURTH WEEK.	
June 25 & 27	Miscellaneous program.
29	Schubert program.
30	Miscellaneous program.
July 1	Miscellaneous program.
FIFTH WEEK.	
July 2	Miscellaneous program.
4	Patriotic and popular program.
6	Wagner program.
7 & 8	Miscellaneous program.
SIXTH WEEK.	
July 9	Symphony program (Beethoven's Fifth).
11	Miscellaneous program.
13	Wagner-Tchaikowsky program.
14	French program.
15	Miscellaneous program.
SEVENTH WEEK.	
July 16 & 18	Miscellaneous program.
20	Italian program.
21 & 22	Miscellaneous program.
EIGHTH WEEK.	
July 23 & 25	Miscellaneous program.
27	Russian program.
28 & 29	Miscellaneous program.
NINTH WEEK.	
July 30	Miscellaneous program.
August 1	Miscellaneous program.
3	Grand opera program.
4 & 5	Miscellaneous program.
TENTH WEEK.	
August 6	Symphony program (Patetique).
8	Miscellaneous program.
10	All-American program.
11	Comic opera program.
12	Miscellaneous program.
ELEVENTH WEEK.	
August 13	Request program.
15	Goldman program.
17	Popular music program.
18	Irish program.
19	Sacred program.
TWELFTH WEEK.	
August 20	Bohemian program.
22	Request program.
24	Wagner program.
25	Request program.
26	Special closing program.

## Sixth Annual Convention of Arkansas F. of M. C.

The sixth annual convention of the Arkansas State Federation of Music Clubs was held at Fort Smith, Arkansas, April 18, 19 and 20. Alice C. Henniger, of Little Rock, was unanimously elected president, succeeding Mrs. Walter Simmons, of Pine Bluff. Mrs. Henniger is an active, efficient and very well-liked clubwoman, being president of the Little Rock Bel Canto Club and the head of the Henniger School of Music at Little Rock. Other newly elected officers are Mrs. Arthur Fairfax Triplett, of Pine Bluff, vice-president; Rebecca Eichbaum, of Fort Smith, treasurer; Mrs. A. James, of Texarkana, auditor; Mrs. B. L. Lyford, of Helena, chairman of the literary extension department. Other officers are Mrs. George Bell, of Nashville, second vice-president; Eva Norris, of Russellville, recording secretary; Mrs. Guy Busenbarg, of Pine Bluff, corresponding secretary. Abbie L. Snoddy, of Mexico, Mo., is president of Hyeckha District (Missouri, Arkansas, Louisiana and Oklahoma). Mrs. H. H. Foster, of Little Rock, is the Arkansas member of the National Board and honorary state president.

On Wednesday evening, April 18, the young professional artists' contest was held at the First Methodist Episcopal Church, South. Marie Atkinson, soprano, of Pine Bluff, pupil of Artur Platz, of Little Rock, and Charles McGill, tenor, of Bentonville, were declared winners in the voice contest. Although there were no opponents, they were graded according to a rigid schedule and made excellent records. Mildred Cone, of Pine Bluff Irion School of Music, was the winner in the piano contest, and Eugenia Bradley, of Clarksville, received honorable mention. Elizabeth Price Coffey, Mrs. Joseph and Mrs. Don Parmelee, of Fayetteville, were the judges.

At the Carnegie Library, on Thursday morning, April 19, addresses were given by Dr. Malcolm W. Lockhart (Fort Smith), Mrs. Arthur Wells (Monticello), Mrs. Bevins (Helena), Abbie L. Snoddy (Mexico, Mo.) and Reah J. Irion (Dermott). Musical numbers were furnished by Pearl Jarrad, pianist, of Fort Smith, and Frances

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## MASTER INSTITUTE OF UNITED ARTS TO HAVE NEW HOME ON RIVERSIDE DRIVE

Building to Be Occupied After October 1—Institute to Have Church Music Department Next Season—Faculty for Summer Session

Within its short history the Master Institute of United Arts has made such strides that it recently has acquired a new permanent home at 310 Riverside Drive, New York, which it will occupy after October 1, 1923. The new home is one of the most spacious houses in that neighborhood and will afford opportunity for branching out considerably. It contains more than twenty studios as well as two auditoriums and a roof garden. With the additional space, the institute has made several new departures for next season. The most unique, and a distinct departure in musical education, is the establishment of a church music department. In view of the present interest in early music of all kinds, as well as spiritual music and its influence on the development of secular music, the department was organized to include all branches of the religious. Three of the most eminent authorities have already been enlisted, including Nicola Montani, head of the Palestrina Choir of Philadelphia, in the Catholic Church Music; Meyer Posner, a well known scholar of Hebrew Music, and Constantin Buketoff, equally reputed, for Russian church music. The courses in the department have been planned for choirmasters, as well as for composers and students who wish to become familiar with the original religious styles.

In the Catholic music, there will be intensive courses in Gregorian chant, polyphonic music, modern liturgical music and the training of boy choirs. The Hebrew music will include a history and appreciation of this music, together with analysis of its structures and modes and the relation of secular with synagogal music. In Russian church music, a history will be illustrated by works for all composers; the outside influence upon this music as well as its influence on other music, will be studied. It is felt that this epochal step of including the music of all religions in one department will be the beginning of new and broader study into the origins of all music.

### GENERAL LECTURE COURSES.

Another added strength next season for the Master Institute of United Arts will be the course of lectures on art. These lectures, given by eminent authorities in every branch of art and indicating the inter-relation between each branch of creative works, are free to enrolled students of the school. Next season the lecturers will include, in music, such men as Louis Gruenberg, Frederic Jacobi, Maurice Lichtmann, Alfred J. Swann, Deema Taylor, Josiah Zuro, etc., and in the other arts the institute will have George Bellows, Alfred Bossom, Norman-Bel Geddes, Robert Edmund Jones, Dhan Gopal Mukerji, Hardinge Scholle, Lee Simonson, Stark Young, etc. By giving all enrolled

students the free privilege of attending lectures on other arts, in addition to those which they study, the Master Institute feels it is working to bring about its aims of uniting all arts more closely. The general culture afforded the student gives him a new aspect toward his own work, and enables him to draw inspiration from the other arts.

The rapid growth of the Master Institute this season has shown the need of such an institution which can combine all the arts. Many students of one art have been found to have innate and unsuspected talent in another branch. All the students have shown distinct interest in the general lectures and work of creation in other fields, and the true unity of all the arts is being felt at the school.

### MANY CONCERTS AT THE INSTITUTE.

During the course of the season many concerts by pupils and visiting artists have been held. Among these have been the concerts by William Coad, Australian violinist; Max Drottler, English pianist, both members of the faculty; Flora Greenfield, artist-pupil of Anne Stevenson of the faculty; Nikita Magalaff, scholarship student of the school, and Frederic Dixon, the American pianist. The most recent concert was a piano recital by the scholarship students of Mr. and Mrs. Maurice Lichtmann of the faculty. In addition there have been dramatic productions and exhibitions by the students. One of the exhibitions held at the Master Institute was that of the paintings of Nicholas Roerich, the famous artist and honorary president of the Master Institute. The exhibition included about 100 new works done in America and was held under the auspices of Corona Mundi, Inc.

### FACULTY FOR SUMMER SESSION.

The Master Institute is now preparing for its summer session, which will include work in every field of art given by an unusual faculty. Normal and master classes of all kinds will be given as well as private instruction by a faculty including in music such names as Maurice Lichtmann, Sina Lichtmann, William Coad, Alberto Bimboni, J. Bertram Fox, H. Reginald Spier, Anne Stevenson, Rosa Munde, Edouardo Trucco, Margaret Anderson, St. Clair Bayfield, Chester Leich, Mary Fanton Roberts, Mathilde Trucco, Edward J. Wimmer and others.

Although still young, the Master Institute has shown the vitality of its purpose of teaching all the arts under one roof and of breaking down the barriers between the arts. Founded on the highest ideals, the work of the school has shown the vitality of these ideals and the fundamental truth

is voiced in its motto, taken from the writings of Nicholas Roerich: "Art will unify all humanity. Art is one—indivisible."

### Erle Faber's Activities

Erle Faber, the young tenor pupil of Mme. Valeri, has recently appeared on a concert tour in the Middle West, winning a remarkable success. Mr. Faber devotes himself also to the teaching of voice and has a studio in Denver, Col.

The following are a few press comments:

"Mr. Faber scored a true triumph in his three groups of songs and received round upon round of applause for his efforts. He sang each number most artistically and in a manner that has never been surpassed and rarely equalled in graduate work. He possesses remarkable breath control, admirable diction, refinement of phrasing and shading, to say nothing of the beauty of tone. His recital was out of the ordinary and a rare treat to the audience."—Monmouth (Ill.) Daily Review.

"The star of the evening was Erle E. Faber, tenor. He made a highly favorable impression by his singing. It is singing that is convincing to the ear. Unless a tenor voice is unusually fine, it generally invokes humorous rather than poetic reflections upon its listeners. Mr. Faber approaches his art with so much sincerity and with so great a conviction of his possibilities that it is very pleasurable to hear him sing. His voice is truly fine and his method of using it is truly beautiful."—Martin Bruhl, noted pianist and musical critic, Burlington (Iowa) Gazette.

"Mr. Faber, the tenor, who sang the part of David, won instant favor with his audience, with his splendid singing and his faculty of throwing himself unreservedly into the part. On account of the notable success which he achieved he has been asked to sing a return engagement on commencement night."—Colorado Springs (Col.) Gazette.

### Frances Nash's Virtuosity Surpasses Expectations

Frances Nash, who has toured across the country many times during the past six years, played her first recital in San Antonio, Tex., on April 13, and made a very fine impression. Following are some excerpts from the daily press:

Frances Nash made a sensational hit with her brilliant interpretations. She plays with a genuine artistic instinct and entranced her hearers. She has been called "a pianistic Galli-Curci" and did not fail to live up to this remarkable claim.—San Antonio Light, April 14, 1923.

So much has been said about Frances Nash as the leading young American woman pianist of today and of her remarkable virtuosity that expectations ran high when a San Antonio audience was given the initial opportunity to hear her. It is small praise to say her playing far surpasses anything that was anticipated. She has a rare ability to "create atmosphere." Her tone is vibrant and sonorous, yet surprisingly subtle and delicate and her technical equipment is truly remarkable. Her art marks her not only as a very important pianist but also as an equally distinguished personality.—San Antonio Evening News, April 14, 1923.

It was quite an opportunity to hear Frances Nash who quite surpassed expectations. It was the general opinion that her concert "was wonderful."—San Antonio Express, April 22, 1923.

### Casals Asks to Play Salzedo's Work

Before leaving for Spain, where he will resume his duties as conductor, Pablo Casals invited Carlos Salzedo to appear as soloist with his orchestra in Barcelona, but owing to engagements in America, Salzedo was obliged to decline the offer. Casals was particularly desirous of playing Salzedo's symphonic poem, Enchanted Isles, for harp and orchestra, which was played three times by the Chicago Symphony Orchestra in 1919 and in February last twice by the Boston Symphony, with Salzedo himself at the harp.

### Miami Honors Mana Zucca

Mana Zucca has been elected associate honorary president of the Miami Woman's Chorus. This talented composer has been greatly interested in the organization ever since the first concert which she attended. Mrs. John R. Livingston is the active president and Bertha Foster the director of the Miami Woman's Chorus. Two of Mana Zucca's compositions, Star of Gold and Invocation, are to be found upon this season's programs of the chorus.

### Jonás Pupil Wins Success in Cleveland

Maud Foote, a talented pupil of Alberto Jonás, recently gave a piano recital in Cleveland, Ohio, which deserves special mention because of the striking program and the success which the brilliant execution brought to the pianist. A large and fashionable audience, representative of the best musical circles of Cleveland, filled the Plymouth Church, where the concert took place. The Cleveland daily papers reproduced Mrs. Foote's picture with laudatory comments on her playing.

### Sumner Salter Retires

For a goodly number of years Sumner Salter has been professor of music at Williams College, Williamstown, Mass. This spring he retired from the post and a new professor has been appointed. Charles L. Safford, organist of Ft. George's Church, New York City, is the new incumbent. Music holds an important place in the college life and at this particular college has been on a high plane of excellence.

### Baltimore Opera Society Gives Aida

Baltimore, May 6.—The Baltimore Opera Society, of which David Melamet, is director, gave two excellent performances of Aida during the week. As has always been the case, the work of this organization was of the highest, and it was truly another feather in the cap of Mr. Melamet. E. D.

### John Powell at N. F. M. C. Biennial

John Powell has been engaged for two recital appearances under the auspices of the National Federation of Music Clubs, which holds its thirteenth biennial meeting at Asheville, N. C., from June 10 to 17.

### Harold Morris to Play in Buffalo

Harold Morris, pianist-composer, is booked to appear in Buffalo on May 29.



THE NEW HOME OF THE MASTER INSTITUTE OF UNITED ARTS AT 310 RIVERSIDE DRIVE

## "WHAT IS BROAD CULTURE FOR MUSIC STUDENTS?"

A Talk with Walter Spry

The recent contest under the auspices of the Society of American Musicians in Chicago revealed to the big public some talents of extraordinary ability. Of these, Margaret Farr received the highest markings among the pianists, both in the preliminary and final contests, and the fact that she has received her training only in this country is something of which the American public should be proud. It might be of interest at this time to follow the incidents that led up to Miss Farr's success, and the writer asked her teacher, Walter Spry, to give him some facts regarding the training of his talented pupil during the last eight years. Mr. Spry said:

"It was about this time that I was listening to a concert of the Chicago Symphony Orchestra in which Tina Lerner was the soloist. In the program book it stated that she began her career at eighteen years of age with the various European orchestras, and she was about twenty-one when she made her first American tour. It occurred to me that Miss Lerner, who was not in my opinion more than ordinarily talented at that time, could not have attained this state of development unless her education had been different from most of our American young people. So I wrote a letter to the 'Voice of the People' column of the Chicago Tribune, in which I stated that talented pupils would better give up their high school course and devote themselves to music rather than wait until it was too late. I realized the radicalism of this view but since then I have been convinced that our high schools are not at all what they could be and the curriculum is not practicable for those who wish to achieve great distinction in artistic lines. The demands are so enormous that it is necessary to spend the main part of one's energy in study in his special line. From this letter to the Tribune I had a call from Mr. Farr, who placed his daughter with me.

"The success of this venture may be measured from the fact that one of our leading teachers in Chicago stated that

Miss Farr's recent performance with the Chicago Symphony Orchestra compared favorably with the best foreign soloists who appeared in Chicago last season. She had less than three months to prepare a Saint-Saëns concerto and the public may await a still more brilliant performance when she appears next season, as I expect she will, after proper preparation. I would not be misunderstood that I do not believe in broad general culture, in fact I urge my pupils not only to attend various recitals, instrumental and vocal, but to go regularly to the orchestra concerts, become acquainted with the orchestral scores, study the operas and read good books besides becoming acquainted with the great painters represented at our Art Institute. Incidentally, if the pupils happen to be young ladies they could take up a little domestic science. If they will follow out this general line of study, there is no reason why American teachers cannot produce just as good pupils as come from the studios of European masters. I am willing to place not only Miss Farr but also other pupils of mine beside those who come from the great teachers in Europe today.

"But I urge teachers to take drastic measures regarding the possibilities of their pupils and consider whether they will submit to the curriculum offered in our public schools or map out for themselves a course of study their pupils should have. As a nation we do not need to take a back seat with other musical peoples, but there are more talents going to seed in this country than are developed because of the facts mentioned above. When Miss Farr appeared March 22 at the 'popular' concert of the Chicago Symphony Orchestra, she played the Saint-Saëns G minor concerto, under Frederick Stock, and received an ovation from the immense audience present. No greater praise, however, could have been given to Miss Farr or her teacher than when after the performance Frederick Stock said that 'Miss Farr has great talent and shows excellent training.'"

R.

## Ruth Kemper Plays at D. A. R. Convention

At the special request of President General Mrs. George Maynard Minor, Ruth Kemper, violinist, played at the opening of the thirty-second Continental Congress of the National Society Daughters of the American Revolution on Monday morning, April 16, and again on Tuesday afternoon, April 17, at the Memorial Service. The young violinist won hearty congratulations on the evening of April 20, when she played a group of solos to take the place of General Pershing, who was scheduled to make an address. Mabel C. Linton was Miss Kemper's accompanist at these appearances in Washington, D. C.

A large and enthusiastic audience heard Miss Kemper in Fairmont, W. Va., when she was presented recently by the Women's Music Club. Following this concert there was a successful appearance in Salem, W. Va., "Brilliant Young Violinist Heard in Concert at Scottish Rite Chorus," so read a double column headline in the Wheeling Register of March 19, the day following Miss Kemper's appearance in Wheeling, W. Va. The writer of that paper then stated: "Miss Kemper demonstrated the fact that an American girl, wholly educated and trained in this country, can reach a degree of artistry that is a credit to all concerned." The critic of the Wheeling Intelligencer was equally enthusiastic, stating that "With her opening number she demonstrated her mastery of the bow and as the program proceeded she further established her art. She has a winning personality and a mature mental grasp of her numbers. It is hoped that Wheeling will hear more of her in the future."

Miss Kemper's appearance as soloist with the Baltimore Symphony Orchestra prompted the critic of the Baltimore News to comment thus: "Miss Kemper is a young artist who possesses many excellent qualities. Her tone is musical and her technique clean. Her intonation is also pure, but the chief point about her playing lay in her ability to present a really difficult work with comparative ease." "She plays with the authority and repose of an experienced artist," such was the opinion of Mary M. Howard in the Lockport Union-Sun and Journal after the violinist's appearance in Lockport.

"Miss Kemper is a violinist of indisputable talent and marked ability" (Boston Herald), "Miss Kemper is a violinist of unusual natural ability" (Toronto Saturday Night), "Miss Kemper evidenced considerable ability in expressing on her instrument the more subtle and complex emotions" (Elizabeth, N. J., Daily Journal), "Miss Kemper is an artist through and through" (Clarksburg, W. Va., Exponent).

"Miss Kemper, though young, already has command of a good style" (New York Evening Post), these are but a few of the many splendid press tributes which Miss Kemper has won since her debut as a concert artist.

One of Miss Kemper's forthcoming appearances is a re-engagement, at the request of Elbert Hubbard, II., for the Roycrofters' Convention at East Aurora, N. Y., in July next.

## May Peterson Sings for Mu Phi Epsilon

May Peterson, of the Metropolitan Opera Company, was the soloist at the musical tea for the benefit of the Club House Fund given by the New York chapter of the Mu Phi Epsilon, national honorary musical sorority, on the afternoon of May 7 at the Netherland Hotel. Miss Peterson, charming as always and in splendid voice, sang Nuit d'Etoiles, Debussy; Le Coeur de ma mie, Dalcroze; Memory, Ganz; Homage to Spring, MacFadyen; Maria's Lullaby, Reger; Hans and Grete, Mahler; Wings of Night, Wintter-Watts, and Pippa's Song, Black. She added to the understanding of the songs by saying a few words about the text in a most graceful and informal manner. Her interpretations were inspired by deep feeling and genuine sympathy and understanding for the music as well as the dramatic value of the words. The warm lusciousness of her voice lent an indescribable charm to every number and moved her distinguished audience to hearty applause. She was accompanied with skill by Charles Touchette, who gave her effective support. The tea was a pronounced success under the chairmanship of Mrs. Arthur Hackett.

## Haywood Presents Artist Pupil in Recital

Frederick H. Haywood, the well known vocal teacher, presented his artist-pupil, Margaret Summerhays, in a recital on Sunday afternoon, April 29, at his Seventy-first street studios. Accompanied by Emil Polak at the piano, Miss Summerhays offered a varied collection of songs in French, Italian and English. She possesses a clear soprano voice of excellent quality and wide range, quite capable of doing justice to the short but difficult program rendered. Opening with Haydn's Del mio core (Orpheus e Euridice), she included Wolf-Farrari's Angiolio delicato; Respighi's Razolan sopra a l'Aja, Le Galline; Debussy's Il pleure dans mon coeur; de Fontenailles' Roses d'Hiver, as well as an aria from Thais. Perhaps her English group proved the most popular, consisting of Gliere's Ah, Twine No Blossoms; Twilight (Dobson); April, My April (Milligan).

and a most interesting number, When I Was Seventeen (Kramer), arranged from a Swedish melody, which brought the young singer much enthusiastic applause from the large audience. She offered as an encore a Russian selection, The Steppe, for which she received a request from several of her listeners.

## MINNEAPOLIS NOTES

U. OF M. CHORAL SOCIETY MAKES INITIAL BOW.

The University of Minnesota Choral Society, under the experienced and competent baton of Earle G. Killeen, made its initial bow on April 16 at the University Armory. Anna Burmeister, soprano; Edna Indermaur, contralto; James Price, tenor, and Walter Greene, baritone, were the soloists, and the Minneapolis Symphony Orchestra furnished the instrumental background. They all united successfully in a splendid performance of Mendelssohn's Elijah. Mr. Killeen had his forces well in hand. The University of Minnesota has been very much in need of an organization of this kind and now that this need has been met, it is undoubtedly destined to play an important part in the future activities of the university. Mr. Killeen is the right man for the place, and the university is to be congratulated upon having obtained his services.

MME. BAILEY-APPELBECK HEARD IN RECITAL.

Mme. Bailey-Apfelbeck, the distinguished pianist and teacher, brought her three piano recitals to a close on April 9 with a program devoted to compositions by Schubert and Schumann. As at the two previous recitals, a large and discriminating audience enjoyed Mme. Apfelbeck's artistic offerings.

ST. OLAF LUTHERAN CHOIR APPRECIATED.

Musical art in its purest and most exalted form was in evidence at the auditorium recently, when the St. Olaf Lutheran Choir gave one of its excellent concerts to a large and appreciative audience. That its director, F. Melius Christiansen, is a genius in his line, is amply proven by the perfect work of the choir. Beauty of tone, power, whenever required, most exquisite pianissimi, perfect phrasing, shading, diction, in fact everything that goes into perfect choral work was there to make an artistic whole which would be difficult to excel. Over it all there seems to float a spiritual quality and a sort of glorification which make a concert by this choir more a sacred rite than a musical entertainment. The program contained the usual contrapuntal masterworks and closed with a fine setting of the fiftieth Psalm by Mr. Christiansen. A Magnificat by Stanley R. Avery, a Minneapolis composer, was finely sung and gave evidence of his contrapuntal skill. Modern French idioms, undoubtedly due to Mr. Avery's recent sojourn at the Fontaineblau school, gave the number a note of refreshing piety. G. S.

## Unique Recital at the Möller Little Theater

Helen Möller's Little Theater for the Greek Dance, atop the Lexington Theater, held another enthusiastic audience, May 11, when a recital was given, this time by vocal pupils of Oscar Saenger, the well known vocal teacher and coach. These pupils have been under instruction of Helen Möller in a new creation of dance and song, and that they showed the results of painstaking work was immediately noticeable.

Those who have frequented Miss Möller's unique theater with its artistic hangings and lights, know the delightful times always to be enjoyed there. This event, however, was exceptional, and especially noteworthy as being, as far as the writer knows, the first time a well known vocal teacher and mistress of the terpsichorean art have combined in such a presentation. Both Miss Möller and Mr. Saenger are to be congratulated!

## Louis Robert Succeeds Walter Henry Hall

Louis Robert, who came from Holland to New York last fall, and is warmly endorsed by Mengelberg, Arnold Schoenberg, Alphonse Maily (Belgian organist), has been chosen as successor to Walter Henry Hall as organist and director of Holy Trinity P. E. Church, Brooklyn. Mr. Hall's predecessor was Dudley Buck, and from this the importance of the position may be gauged. Mr. Robert conducted a selected women's choir from the Schola Cantorum in a concert of the Thursday Evening Club, at Mrs. Stephen Clark's house, New York City, May 19. He also accompanied Dusolino Giannini in Italian, Russian and French songs.

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#### ETHELYNDE SMITH ON TOUR.

The snapshot to the left shows Miss Smith photographed with her mother at the State Normal School in Cheney, Wash., at the time of the soprano's recital there on February 26. The other picture was taken on the campus of Dakota Wesleyan University, Mitchell, S. D., and is a good likeness of the well known soprano. Miss Smith's recent coast-to-coast tour was most successful and has resulted in many reengagements.



#### DOROTHY JARDON'S LOS ANGELES ENGAGEMENT EXTENDED.

Owing to her great success at Loew's State Theater in the above mentioned city, the popular soprano's engagement there was extended for two weeks. Miss Jardon has created quite a stir with her various changes of program and she has attracted record audiences. (Photo by Weaver)



#### JOHN CHARLES THOMAS,

who is singing Mana-Zucca's Nickaro, of which he has also made a record for the Vocation. Nickaro, pronounced Nitch-e-roh, with the accent on the last syllable, means "Nothing Matters" or "I Should Worry." The song has been described as "original, with many queer twists and turns, some of them essentially Russian, and one period of distinctly Italian opera effect." It has also been called "quite the most characterful Mana-Zucca has ever composed and shows her at her best."



#### ANNA CASE LOSES VALUABLE DOG.

Returning from a long tour of the southwest, the soprano was greeted with the sorrowful news that her prize Russian wolfhound, Nicolai of Vladenska, had succumbed to pneumonia during her absence. Miss Case exhibited this dog at the Philadelphia and New York shows, where it won blue ribbons for all classes in which it was entered. She recently refused an offer of \$4,000 for the dog. (Photo © Underwood & Underwood)



#### DOLLINA SHAVITCH,

the little daughter of Vladimir Shavitch, the conductor, who is now in New York, following his successes in South America and Germany.



#### ANNE ROSELLE,

soprano, who recently delighted audiences in Omaha and St. Joseph and many other cities throughout the middle west. (Photo by Nicholas Muray)



#### SANFORD SCHLUSSEL,

winner of the Mason & Hamlin grand piano prize at Orchestral Hall, Chicago, on May 2, 1923. Mr. Schlusel is a student of Edward Collins of the faculty of the Chicago Musical College.



#### MARGARET FARR,

pianist and pupil of Walter Spry, winner of the contest held under the auspices of the Society of American Musicians and Chicago Orchestral Association. (Photo by Moffett)

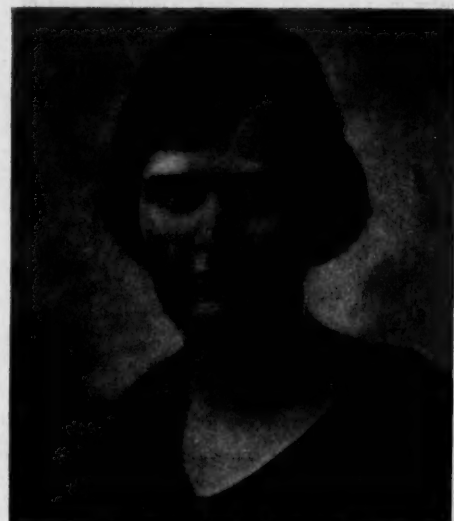


**WILFRIED KLAMROTH,**  
teacher of many prominent opera, concert and church singers now before the public, will as usual be at Brielle, N. J., and on his farm at Vail's Gate, N. J., during July and August. Here he accepts pupils for summer study, it being an unusual opportunity for teachers and singers, who are busy the rest of the year, to occupy themselves in the dual life of vacationist and student.



**MARY ALLEN IN MILAN.**

The American singer, who is at present in Italy, coaching and preparing to sing there either late in the summer or early next fall, was snapped in the Public Gardens (1) with Betty Heath, accompanist to Edith Mason, and (2) while out for a morning walk. Miss Allen recently visited Venice with which she was much charmed.



**MINNIE LEAH NOBLES,**  
contralto, who won high critical praise following her recent song recital in Cincinnati. Miss Nobles is a pupil of Dan Beddoe at the Cincinnati Conservatory of Music.



**FISHERMAN ERNEST DAVIS.**

While on a recent concert tour the tenor stole a little time for fishing and the seventy-pound catfish shown in the accompanying picture was the result of one venture. Mr. Davis sailed recently for Europe, to return the first of the new year for his season of concerts.



**VIVIENNE DE VEAU,**

soprano, who appeared with success at Rhea Silberta's concert at the Hotel Astor on April 29. Mme. de Veau sang a number of Miss Silberta's songs on this occasion, as she does at almost all of her concert appearances. She is the possessor of a fine voice and she made a favorable impression. (Photo by Champlain)



**HERBERT WITHERSPOON AND SOME ARTISTS FROM THE HERBERT WITHERSPOON STUDIOS**

From eight to ten studio musicales are given each winter by artists and pupils from the Herbert Witherspoon Studios at Forty-four West Eighty-sixth street. The last of the 1922-23 season was held on the evening of May 2, when among the guests were about 125 pupils. The accompanying picture was taken at this musicale, and among those photographed who have been or who are students at the Herbert Witherspoon Studios will be seen Margaret Argo, Blanche Berger, Ruth Bodell, Joyce Borden, Alice Brockett, Margaret Brown, Marion Burchill, Rhea Butler, Marguerite Cartwright, William J. Clancy, Emily Creevey, Mrs. William DeMille, Helen Denny, Rose Dirmann, Nell Eastinger, Evelyn O. Fay, Anna Feinblatt, William B. Flinn, Raymond C. Frank, Virginia Franke, Delia Freed, Elizabeth Garrett, Elsa Gerber, Margaret Gerberick, Anna Gluck, Martin J. Grattan, Gladys Greene, Mildred Haley, Rosa Hamilton, Cadence Hamilton, John Hand, Anna G. Harris, William Harrison, Gladys Hausmann, Josephine Heathcote, Mabel Henderson, Catherine Hotchkiss, Leona Johnson, Maude Ketcham, Ethel Knowlton, Sallie Litz, Ethyl C. Lobban, Christina Loos, Mollie Luman, Knight MacGregor, Manton M. Marble, Mrs. John Martin, Frank Mayer, Genette Miller, Edward Mitcham, Ray Moore, W. H. Moore, Mary J. Moorhead, Ruth Morgan, Paula Murray, Kathleen C. O'Brien, Elizabeth Oliver, Ruth Oppenheimer, Eleanor Parrish, Dorothy Petgen, Della Phillips, Mildred Piberg, Mary C. Piqueron, Gladys Politzer, Hortense Ragland, Ola B. Rankin, J. Ernest Richards, Susan Roberts, Helen Robinson, Jesse P. Robertson, Thelma Schiffman, Mildred Seeba, William Simmons, Pauline Smith, Adelaide Spies, Albert Spillman, Esther Stoll, Blanche Thomas, Vanette Van Sweringen, Margaret Vogel, Myron E. Watkins, Grace Wiley, Lily Woolmers and Emily Wooley. (© Underwood & Underwood)

## CHICAGO NEARS CLOSE OF BUSY SEASON; EVANSTON AND RAVINIA ATTRACT ATTENTION

Tito Schipa a Sensation at the Chicago Theater—Bakule Chorus of Prague Delights—Lakeview Musical Society Presents Young Artists—Beethoven Trio Closes Series—Henry Wilson Smith Plays Schoenfeld Sonata—  
Other News of Interest

Chicago, May 19.—The recital season is practically over and the festival at Evanston and the Ravinia season loom in the near future as the principal musical attractions to keep the music reporters busy and to bring great enjoyment to music-lovers and others. During the past week many recitals took place, but only the important ones are here reviewed.

### TITO SCHIPA AT THE CHICAGO.

One of the biggest events that has ever come to the notice of this department of the MUSICAL COURIER was the appearance on Sunday morning, May 13, of Tito Schipa, the distinguished tenor of the Chicago Opera, as soloist at the Chicago Theater, one of Balaban & Katz' most famed moving picture theaters. It was at the same theater that, two weeks ago, five American composers competed for a prize of \$1,000, and regular symphony concerts are given at the same theater by the same management every Sunday morning without any advance in the price of admission, and it is estimated the thirty-five symphony concerts have attracted over 125,000 people, thus showing how music, when it is of the highest order, will draw in Chicago, be it at the regular symphony hall, in a theater or in the sumptuous moving picture houses. All this prelude explains why Tito Schipa agreed to appear at a charity entertainment at the Chicago Theater. The theater was jammed to the doors, and Schipa scored one of his greatest triumphs here besides adding greatly to his already wide popularity. The appearance of Schipa at the Chicago made a stir here, as it was the first time that a star of his magnitude had appeared in Chicago in a moving picture theater, and now that the ice is broken it is to be hoped that the management of similar large and well patronized theaters will at least once in a while engage world-renowned artists as musical attractions.

### THE BAKULE CHORUS.

The American Red Cross presented, at the Auditorium Theater on Wednesday evening, May 16, the Bakule Chorus of Prague. Director Frantisek Bakule has trained his chorus well and, made up of some twenty-five children, mostly young girls, the results he has obtained from his young forces are really marvelous. Superlatives galore are due the director as well as the choristers, as their singing was that of a professional body of mature performers. They sing their native songs so beautifully that they can

well be used in the future as a basis of comparison, and they have been taught so well how to sing American songs that some of our popular numbers gain in value when sung by the young Bakule Chorus. They were received enthusiastically, those young girls and boys with their modest conductor, and they are worth while hearing wherever they appear, for in a way they are unique. They sing a capella, always true to pitch, and their singing also serves as accompaniment for dances interpolated between choral numbers which showed some of the members as efficient with their limbs as with their throats. A return engagement should be arranged if possible. The Red Cross, whose work knows no nationality, is doing a great thing for music, which also knows no nationality.

### LAKEVIEW MUSICAL SOCIETY.

The Lakeview Musical Society presented several young artists in a musical program at the Fortnightly Club on Monday afternoon, May 14. Only Paul Snyder, professional pupil of Mary Wood Chase, could be heard by this reviewer, as the affair, scheduled to begin at 2:30, did not get under way until long after 3:00 o'clock. Mr. Snyder, who was heard here several times this winter, and more recently with the Chicago Symphony Orchestra under Frederick Stock at one of its popular concerts, played the impromptu by Chopin, in a manner all to his credit and that of his mentor, also the same composer's mazurka, Ravel's Jeux d'Eau, Debussy's La Fille de Cheveux du Lin, and the Liszt rhapsody No. 6—a very comprehensive group in which the young pianist disclosed facile technique, fine understanding of the modern French piano literature, sane readings of the Chopin outputs, and an enthusiastic interpretation of the Liszt number. Mr. Snyder was much enjoyed by the elite audience as was shown by its vigorous plaudits.

### BETHOVEN TRIO CLOSES EDUCATIONAL SERIES.

The Beethoven Trio, the busiest and most popular trio of Chicago, finished up its educational series here with a chamber music concert at the City Club on May 16. One of the finest chamber music organizations now before the public, the Beethoven Trio, has reached a high standard and all its concerts are fine examples of the best chamber music. Fortunate indeed was the City Club to have secured this trio for several of its concerts this season, affording its members an opportunity to hear chamber music as it should be played. The trio had the assistance of Johann Lingemann, who replaced the regular cellist, Theodore DuMoulin, and with Jennette Loudon, the pianist, and Ralph Michaelis, the violinist, a fine program was excellently rendered. The allegro from the Brahms E flat trio, Percy Grainger's Colonial Song, Irish Tune from County Derry, and Molly on the Shore, In Variation Style from Rachmaninoff's Elegiac trio, and Dumka from the Dvorak trio were the numbers heard and which won the hearty approval of the many listeners on hand.

A word of praise is due the City Club for what it is doing toward the uplift of music. Not pre-eminently a musical organization, the club yearly presents a chamber music series and each year attains greater achievements and strives to present to its patrons chamber music of high order in all its different phases.

### SCHOENFELD SONATA PLAYED HERE.

A feature of Harry Wilson Smith's concert on May 13, at Recital Hall, under the direction of Rachael Busey Kinsolving, was the first performance here of a sonata for violin and piano, by Henry Schoenfeld, a prominent and well known musician, formerly of this city but now residing in Los Angeles, Cal. The sonata won the Henri Marteau prize of \$500 in Paris some years ago. As the recital was not attended by a member of the staff of this paper, Martin

Frank, well known in musical circles, was asked his opinion and the following lines are from his clever pen: "It is in three movements; the first, with a characteristic Ethiopian theme, is very likely the best, with marked melody strongly worked out; the second, the romance, is written in the free fantasia style, but while not quite clear, is very interesting; the third, the rondo, is short but to the point, and snappy. The composer had something to say and said it very convincingly, brevity being also an important factor. One reason the sonata is seldom played is the fact that it abounds in technical difficulties, especially the piano part, but this handicap was easily overcome by that fine artist, Isaac Van Grove. Isadore Berger, who played the violin part, also showed some fine musicianship." Mr. Schoenfeld some years ago won honors by being the winner of the \$500 prize offered by the New York Conservatory of Music for the best symphony by an American composer, in which Anton Dvorak was one of the judges.

### SPRY SUMMER SERIES.

A series of piano recitals will be given during June and July, under the auspices of the Spry Scholar—scholars of Walter Spry—to demonstrate Mr. Spry's principles of teaching, before the summer students. The first program will be played by Margaret Baker Thursday evening, June 7, at the residence of Mr. and Mrs. Walter Spry in Evanston. The July recitals will be given at the Columbia School of Music.

### DURNO ARTIST-STUDENT HEARD.

A promising young pianist was introduced in Isabel Ebert last Thursday evening, May 17, at Lyon & Healy Hall. For the occasion—her first public recital here—Miss Ebert had arranged an interesting and well built program, in which she won well deserved success. In her rendition of the MacDowell Eroica sonata, the Balfour-Gardiner prelude (De Profundis), Daquin's The Cuckoo and Chopin's C minor nocturne and G minor ballade, Miss Ebert disclosed a fluent technique, fine musical intelligence, fleet fingers, and she draws from her instrument a large and pleasing tone. Other numbers on her program, which however were not heard, were the Liadown berceuse, Tchaikowsky's Troika, Albeniz Seguidilla and Debussy's Evening in Granada and his toccata. Miss Ebert should go far along the road which leads to success, as she has much to recommend her. She is a product of the well known Jeannette Durno studios, and she reflected considerable credit on Miss Durno, under whose able tuition she has been for four years.

### ARIMONDI'S SUMMER COURSE.

For a period of eight weeks, beginning June 15, Mr. and Mrs. Vittorio Arimondi will hold a summer course in voice placement and coaching for teachers and students at the Fine Arts Building studios.

### AMERICAN CONSERVATORY COMPETITION.

The three young pianists who will appear at the coming commencement concert of the American Conservatory of Music are: Pearl Appel, of Muscatine, Iowa; Lucille Sweetser, Chicago, and Erwin Wallenborn, of Chicago, as determined by the annual contest held in Kimball Hall, May 12.

These young people are all members of the graduating and post graduate classes of the piano department, and are winners over nine other contestants in each of three

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groups. There was a very close contest through all the work, and in expressing their opinion the judges remarked that the players did not work any harder than the judges did to come to a decision. The judges were: Edward Moore, music critic of the Chicago Tribune; Maurice Rosenfeld, music critic, Chicago Daily News, and Arne Oldberg, composer and professor of music at Northwestern University. In this final contest the points were very close.

It was an enthusiastic crowd of friends and students which filled Kimball Hall to listen to the competition. The first group of three performed the Beethoven concerto in G major (first movement). Of this the winner proved to be Pearl Appel, of Muscatine, Iowa. The second group played the E minor concerto (second and third movements) of Moszkowski, the honors going to Lucille Sweetser, of Chicago. Erwin Wallenborn, of Chicago, carried off the honors in the third contest for his playing of the Saint-Saëns C minor concerto. All of the performers were given most enthusiastic applause. The days of hard practice had resulted in playing that was virile, vivid and brilliant, and conveyed the feeling that the young pianists were sure of themselves and understood the music before them.

#### COMPOSERS' NIGHT AT ARTISTS' ASSOCIATION.

The last meeting of the season of the Chicago Artists' Association was of unusual interest in that a program of compositions by members of the organization was presented. The program, given on Tuesday evening, May 15, at the Fine Arts Recital Hall, offered compositions by the following members: Jeanne Boyd, William Lester, Elizabeth Guion Dormer, Beatrice MacGowan Scott, Lotta Poritz, Theodora Sturkow-Ryder (who played her suite for piano, Lincoln Park) and Louis Victor Saar.

#### AN ACTIVE BEDUSCHI PUPIL.

One of the busiest professional pupils of Umberto Beduschi is the tenor, William Rogerson, of the Chicago Opera. He will appear at Naperville (Ill.) on May 21, with the Northwestern College Chorus, and on May 22, with the Gyro Commercial Glee Club at Davenport (Ia.). On June 9 Mr. Rogerson will sing at Notre Dame (Ind.), and June 10 at Edmond (Okla.).

#### FREDRIKSEN A TEACHER OF ARTISTS.

Some of the many students of Frederik Frederiksen, well known violinist, to win success in the concert and teaching fields are: Benjamin Paley, concertmaster of the McVicker's Symphony Orchestra; Clarence Evans, Chicago Symphony Orchestra; Arthur Uhe, head of the violin department of Bethany College, Lindsborg (Kans.); Orvin Sale, head of the violin department of Winfield College (Kans.); Glen Halik, teacher and recitalist; Lewis Fortenbach, head of the violin department at Ottawa College (Kans.); Neva Chiberg, teacher and recitalist, Los Angeles (Cal.); Ethel Lehr, teacher and recitalist, Tulsa (Okla.); Pearl Hinkel, teacher and recitalist, Madison (Wis.), and Eugene Barkow, teacher at Wisconsin College of Music, Milwaukee.

#### SHERWOOD SCHOOL RECITAL.

Madeline Larson, Laura Watkins, Ruth Hartman, Rebecca Throop, Charles Baier, Viola Dietz, Harold Heubaum, Alice Kooiman, Helen Doehler, Charles O'Donnell, Martha Anderson, Evelyn Born, Florence Campe, Irene Israel, Eleanor Marshall, John Lang, Ruth Jones, Lottie Darnell and Ruth Israel, students of the piano and violin departments at Sherwood Music School, were heard in a recital in the school recital hall, May 18.

#### CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College presented students in the piano, violin and vocal departments in a concert at Central Theater on Sunday afternoon.

Ann Kelly, vocal student, gave a song recital in the recital hall, Fine Arts Building, May 3.

The class of the School of Expression will present three dramatic recitals in the recital hall, Steinway Hall. The first of these will be given Friday evening, May 25. The two others will be given respectively, June 8 and June 15.

The Children's Department gave a concert in the recital hall, Steinway Hall, on Saturday morning.

#### WALTER SPRY'S PUPIL HEARD.

Walter Spry presented his pupil, Howard Feigs, eleven years old, in recital at the Columbia School of Music, April 26. The young artist played solos by Mendelssohn, Chopin and Moszkowski, and ended the program with a performance of Beethoven's C minor concerto. The reviewer has seldom heard such a talent and no doubt the world will hear from this young man. A large audience, including many musicians, complimented Mr. Spry on the excellent training of his pupil.

#### MUSICAL NEWS ITEMS.

The Hilger Sisters—respectively violinist, cellist and pianist—were heard in Kimball Hall, May 16, in a program of solos and trios by a highly delighted musical audience. As soloists and in ensemble, they distinguished themselves as artists of extraordinary talent.

Frances Washer Goldhammer, soprano, who was a pupil of Emma Roe, gave a good account of herself at Kimball Hall, May 17, assisted by Minna Krokowsky, violinist. The audience was enthusiastic, each receiving several recalls well deserved.

Karl Buren Stein reports the following professional appearances of his pupils, viz.: Suburban Male Quartet, recently heard at Grace M. E. Church, Oak Park, and the Austin Lutheran Church song service; Georgious Coutroulis, baritone, soloist at the Russian Musical Society Lyra, May

13; Eileen Everett, soprano, soloist at the Highland Park M. E. Church, May 6, and Helen Striblen, reader, pupil of Mrs. Stein, before the Federated Churches of Harvey, May 3.

The following Carl Craven pupils have been kept constantly busy. Recent engagements scheduled are: Robert Evans, tenor, soloist, May 20, for the confirmation services at Temple Jehosua; Alma Schultz, soprano, special soloist May 17 at a concert at St. Sylvester's Church; Mrs. Fred Bates, contralto, substitute in the quartet at Edgewater Presbyterian Church, May 20; J. E. Stevens, basso, engaged for another concert at the State penitentiary at Joliet (Ill.), May 27. The Musical Arts Quartet, also pupils of Mr. Craven, is engaged for a concert at the Drake Hotel May 23.

JEANNETTE COX.

#### Rozsi Varady Under New Management

Rozsi Varady, the Hungarian cellist, is now under the management of the International Art Concert Company, managers of Juan Manen, Alexander Borowsky, etc.

This young cellist appeared with great success in her first recital in Aeolian Hall last year. Since then Miss Varady has been engaged by many clubs and distinguished private



ROZSI VARADY

circles where she is well known as a serious artist of high standing. On February 2 she had the distinction of being guest of the President and Mrs. Harding in the White House, where the artist played with great success.

Miss Varady sailed for Europe May 19 on the steamship George Washington. She will appear with orchestra in Berlin under the baton of Furtwangler, and is also engaged as soloist at the Salzburg festival in September. She will return to America in October to fulfill her many concert engagements here.

#### Lucchese Scores Triumphs in Havana

Josephine Lucchese has returned to her new home in Philadelphia, after her season with the San Carlo Grand Opera Company, in Havana, to spend a few weeks with her husband, Captain Adolfo Caruso, before proceeding to Chicago, where she will be the principal coloratura of the Ravinia Opera Company from late June until early September.

Miss Lucchese was heard in three roles during the Cuban engagement, Rosina in The Barber of Seville, the title role in Lucia and Ophelia in Hamlet. She had the honor of singing on the opening night of the season in the Rossini opera with Titta Ruffo, Tito Schipa and Ravel Ludikar as her principal associates. She also appeared with Ruffo in Hamlet, singing the part for the first time anywhere. Everyone who heard her first performance was immediately transformed into a Lucchese fan and her triumph was even greater than when she appeared as Lucia. The Havana Post referred to her as "The American Nightingale," and "the sensation of the season," and predicted for her an illustrious career.

Miss Lucchese will devote at least part of next season to recitals, and she is already engaged for a California tour in February under the joint direction of L. E. Behymer, of Los Angeles, and Selby C. Oppenheimer, of San Francisco.

#### Guilmant Organ School Alumni Meets

The Alumni Association of the Guilmant Organ School held its final reunion of the season, Tuesday evening, May 15, in the Chelsea Presbyterian Church. An interesting program had been arranged including a song recital by George Fleming Houston, solo baritone of the First Presbyterian Church, with Mr. Craniken at the piano. Mr. Houston was received with high favor and accorded an ovation in response to his artistic singing. Dr. Carl gave an interesting talk and related amusing anecdotes.

Plans were formulated for the twenty-fifth anniversary of the school, which occurs next year. The commencement exercises of this season will be held next Monday evening, May 28, at 8:00 o'clock in the First Presbyterian Church, Fifth avenue and Twelfth street, to which the public is invited.

#### Cuthbert Adds to His Credit in Halifax

"Frank Cuthbert is a fine artist, with a beautiful baritone voice. He sang beautifully, and it is to his credit that he worthily upheld his part alongside two such artists as Nevada Van der Veer and Richard Crooks." Such was the written verdict of the conductor of the Halifax, Nova Scotia, Music Festival after the artist had appeared there recently.



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## LONDON

(Continued from page 5)

in the Antipodes is said to be extensive. Her voice is certainly large, even if her art is of more moderate dimensions. Lily Paying sang the first part of her program in the hall and then departed for Marconi House, some odd miles eastward-ho, and had her voluminous vocalization transmitted by wireless to Albert Hall to be megaphonically augmented into tuba tones by two gigantic horns. She sang in sounds which would have wooed the dragon Fafner in his lair. I was overwhelmed but not charmed by the trumpet tones of the fair Fafnerette. The transmitted voice unfortunately seemed to lose its human quality in proportion to its added volume.

## KELLEY'S QUINTET ADMIRER.

At Steinway Hall last week I met again my old friend Edgar Stillman Kelley, who, like myself, has been using the same kind of hair dye since we first met, some thirty-two years ago. It imparts a distinguished silvery effect to whatever hairs happen to be left. The brand is called Tempus Fugit. It is distilled in the alembics of the setting sun and distributed by unseen messengers to those who survive the toil and turmoil of many days. The composer was present to hear a performance of his piano quintet by Maurice Jacobson, pianist, and the Tas quartet. The string players played the notes well enough, but the whole performance lacked the intensity and earnestness demanded by the music. Brahms, for instance, demands a sturdier treatment than Mozart. This music of Edgar Stillman Kelley is more of the Brahms than the Mozart texture, though it copies neither the one nor the other. I asked the composer if the players might not be more appropriately called the Demi-Tasse quartet. But he lacks the vicious nature of a true born critic, and was all gratitude for the young performers who took so much trouble to learn his exacting work. The music critic of the Era aptly describes the quintet as "a complicated work, modern in feeling without being aggressively so, bearing many touches of a strong and attractive individuality."

## DORA MADE FRIENDS.

Dora Stevens may possibly have felt depressed when she went home from her first vocal recital in Wigmore Hall last week. She was nervous and self-conscious. No doubt she did not do herself full justice. But her fresh, young, musical voice and her charming personality made friends for her at once.

## RAVEL CONDUCTS RAVEL.

Maurice Ravel, the eminent French composer, appeared to be surprised at the warmth of his reception by a British audience when he stepped upon the platform of Queens Hall to conduct Sir Henry Wood's orchestra through the mazes and delicacies of his *Ma Mere l'Oye* and *La Valse*. The music was already familiar but the composer's interpretation was new. Ravel is sparing of gesture as a conductor and is an agreeable personality. The remainder of the program was interpreted by Sir Henry Wood.

## COATES CONDUCTS A RICHTER SYMPHONY.

Queens Hall was packed to the very doors a few nights ago when Albert Coates conducted the London Symphony Orchestra through the same program with which Hans Richter started this organization on its triumphant way nearly twenty years ago. I was present at the first concert and well remember the sensation Elgar's new *Enigma Variations* made. Time has worn a little off the novel effect of Elgar's fine orchestration, but the old program evidently gave pleasure to the very large audience in Queens Hall. The program also contained the *Meistersinger* overture, Bach's suite in G, the *Magic Flute* overture, and Liszt's *F minor rhapsody*.

## META REDDISH SINGS WELL.

Meta Reddish, an American soprano, who once sang with the Chicago Opera, selected for her recital at Aeolian Hall a program even more antiquated than the symphony program and of very much less musical merit. Verdi, Bellini, Catalani, Delibes have no new message for a London audience. But as Meta Reddish is a coloratura soprano, she would be at a loss to find worthy modern music to suit her peculiar accomplishments. She unquestionably sang well the florid music of her program, and incidentally showed her associa-

tion with the operatic stage by publishing on her concert program the name of the firm which had made her gown. This was an unfamiliar note at a recital and caused some amusing comment.

## DEERING MAKES INSTANT IMPRESSION.

The pianist who has made the best impression in one recital so far this season is an American, Henri Deering, originally of St. Louis, who studied for years in Paris and Berlin. He came unheralded without an avalanche of reprinted press notices and the activities of an advance agent. Consequently he stepped upon the stage and sat down to his piano without the audience knowing even his nationality. He got his reward in due time. He was very warmly applauded, and the newspapers lavished praise on him. I could fill a column with quotations from the press, and I agree wholeheartedly with the critic who said that "it was worth going many miles to hear that gigantic fugue again so joyfully interpreted."

Henri Deering was not merely successful in Liszt's arrangement of Bach's *G minor Fantasia and Fugue*. His Chopin was equally good in another way. So was his Schumann, and he made Debussy's *Toccata* a whirlwind of brilliancy without a sacrifice of clearness. He should return at once to London after his recital in Paris and play again and again here. He is clearly marked-out to be one of the favorites of the London public.

## ZACHAREWITSCH RETURNS.

Zacharewitsch was a name to conjure with in the violin world some years ago. The war and other adverse circumstances have conspired to keep him from giving of his best to the London public for a long time. Last Saturday, however, he gave the first of four recitals in Wigmore Hall and it must have cheered him to see the concert room filled to the doors. His beautifully warm and sympathetic tone and facility were greatly admired and he had to supplement his program with several encores.

## ALSO YSAIE.

The sensation of the violin world here this season was the return of Ysaie to Queen's Hall last Tuesday evening. The hall was fairly well filled with his many friends and he was loudly cheered. To say that he plays as perfectly as ever would be foolish. Like D'Albort, the pianist, he has given too much time to other branches of music than technical perfection. But the grand line, the big sweep, the noble interpretation, are still there, and the technical skill falters very rarely. He played Vivaldi and Mozart mostly, with some shorter works, and two interesting compositions of his own which showed that Wagner had left a deep impression on him in his younger days.

## VALENTINA AKSAROVA TO VISIT US.

Valentina Aksarova, a soprano from the Petrograd Opera House, gave a vocal recital in Wigmore Hall last Friday. Her voice has a very musical quality and she is pleasing and winsome to look upon. Strangely enough, she is almost too restrained and gentle, as if she feared to bring operatic manners into the concert room. She intends to visit America later in the year, when she may have a chance of singing on the stage again. She seemed more at ease in Russian songs, though I judge only by her manner. Her French was good, and she bravely sang three times in English and was rewarded with applause which forced her to repeat one of her English songs.

## EDNA DE LIMA PLEASES LONDON.

Edna de Lima, an American operatic soprano who sang at Covent Garden in 1911, before the war knocked opera sky high, made her reappearance here on Wednesday, singing in German, French, Italian and English. Her voice is naturally more brilliant than the limited spaces of Wigmore Hall demand, and consequently she was at no time called on to strain her powers. It was a treat to hear a full voiced artist singing naturally, after all the mediocrities who force and punish their poor voices to make effects. Naturally, Edna de Lima is at her best in an opera house and with an orchestral accompaniment. But her recital was wholly delightful despite the big voice which was more than ample for such tender little songs as Grieg's *Mother Sorrow*.

## GERVASE ELWES FUND DINNER.

On Friday evening, April 27, the annual dinner of the Gervase Elwes Fund for Musicians was held in Hyde Park Hotel under the chairmanship of the Earl of Shaftesbury, K. P. The speakers of the evening were Sir Hugh Allen, G. K. Chesterton, and Eugene Goossens. After dinner there was a short program of music by Dorothy Silk, John Goss and Harold Samuel.

## Schipa Has Excellent Season

Following his two very successful performances as guest artist with Fortune Gallo's company in Havana, Tito Schipa, tenor of the Chicago Civic Opera Company, returned to his home in Daytona Beach, Fla., where his family has been during the winter months, for a short rest, before starting on a concert tour again.

Mr. Schipa and Titta Ruffo sang at the opening performance—Barber of Seville—in Havana, it being a great artistic success. Mr. Schipa was accorded a fine ovation by the public and received the unanimous commendation of the critics. April 29, he made his appearance in Lucia, winning an even greater success. As a result of these appearances, he was re-engaged for three concert appearances in Havana in February, under the auspices of the Sociedad Pro Arte, which will mark his fifth successive year of appearances in the Cuban capital.

On May 7, Mr. Schipa sang at the Spring Festival at Cedar Rapids, Ia., then going to Chicago for a benefit performance in the Chicago Theater, Sunday, May 13. On

May 25, he will sing with Louise Homer at the Evanston Festival, from there going to Buffalo for the opening of the new Statler Hotel on May 28.

This season Mr. Schipa's concert tour extended from New York, south to Cuba, and westward as far as Denver, in all embracing about thirty concerts. From every standpoint the tour was an unqualified success.

Mr. Schipa will take his family to Chicago while he is guest artist at Ravinia Park during the coming season.

## Miami Conservatory Notes

Miami, Fla., April 30.—Bertha Foster, director and founder of the Miami Conservatory, delivered an interesting address before the Music Department of the Ft. Lauderdale Woman's Club.

Walter Witko, head of the violin department of Miami Conservatory, has started a free class in ensemble playing.

Through the generosity of Mr. Newmark several scholarships will be offered for Mana Zucca's master classes at the conservatory next season. Contestants must play Moment Triste and Etude en Hommage, by Mana Zucca. Olive Dungan and Frances Drucker won the Newmark scholarships this season. Theodore Saldenberg won Mana Zucca's special scholarship.

The series of Sunday musicales at the conservatory closed for the season with an artistic recital by Mrs. John Graham, contralto; Mrs. Walton Arrington, soprano, and Walter Witko, violinist. Bertha Foster and Edna Burnside presided at the piano.

Sherman Hammatt's special courses in dancing have a full attendance.

Bertha Foster was appointed chairman of the music committee of the League of American Pen Women, Florida Branch. Assistants are Iva Sproule Baker, Locke T. Hightleyman and Mrs. L. B. Safford.

Pupils of Lillian Rannels Powers gave a splendid recital at the music studio of their teacher last week. Among those who played and recited were Gertrude Van Derlie, Marion Blackburn, Mary Barnes, Mary Fuller, James Barnes, Lillian Calkins and Frances Flanders. L. B. S.

## Clevelanders to Visit Wales

Mold, N. Wales, May 7.—Preparations for the great festival to take place at Mold (N. Wales) in the coming August, are proceeding apace. The spacious pavilion has been completed and will be taken over by the committee in June. Among the latest contributions to the Eisteddfod funds is a cheque for £50 from Arthur B. Jones of Chicago. Subscriptions and promises up to date amount to about £1,500.

It is interesting to note that the Orpheus Glee Party of Cleveland, Ohio, has entered for the second male voice competition, and that during its visit to this country a series of concerts will be given by this highly trained combination. O. P. J.

## Novaes Back from Transcontinental Tour

Guimar Novaes, the Brazilian pianist, so well known to her admirers in the East and Middle West, has returned to New York from her first transcontinental tour of this country. "One thinks in terms of myriads of lovely colors—of gorgeous scarlets and velvety blacks while Mme. Novaes plays," one enthusiastic critic wrote. So great was her success that she will make a second extensive tour during the season 1924-25. Mme. Novaes will sail for her southern home in Sao Paulo, Brazil, early in June. The season of 1923-24 will be spent in Europe, where Mme. Novaes will concertize.

## Myra Hess to Sail Soon

Myra Hess, who said "good-bye" to New York for this season at the last Beethoven Association concert, is still traveling and touring in this country. As Miss Hess has no time this summer for any vacation she is combining this tour in a part holiday and is "sight-seeing in America." She leaves from Quebec, Canada, May 26 and will return on September 17. Her first New York recital will take place early in October, the definite date to be announced shortly.



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VOCALION RECORDS

### New York School of Music and Arts Activities

Ralfe Leech Sterner, president of the New York School of Music and Arts, did his share in New York's Music Week, opening April 30 with an ensemble of piano (Alfred Calzin, pianist, member of faculty), harp (Gladys Crockford), and violin (William J. Mais, student). Each player gave a solo, Mr. Calzin playing pieces by Chopin and Liszt with fine and brilliant effect, Miss Crockford playing with beautiful tone, and Mr. Mais excelling in pieces by Handel and David (Andante and Capriccioso). Together they played works by Godard, Boisdoffre, Biggs, Hoffman, Handel, Saint-Saëns, Gounod and Briglia. This ensemble greatly pleased everyone, for the players showed thorough acquaintance with each other, sharing the music with genuine musicianship, and playing with real expression. The cultivation of ensemble playing is furthered at this school, for it makes for all that is artistic and true in music.

The 512th pupils' concert, given at headquarters May 3, brought a varied program of twenty-two piano, vocal and violin numbers, with Mr. Mehlin as honor guest, the program consuming only a little over two hours. As usual, there was a large gathering of interested hearers. They warmly applauded Eunice Rees, Elise Nipou and Madelon Eilert, who played the piano trio, *Triumphal March* (Holst), with snap. A vocal quartet followed, and Mr. Bianchi sang two Italian numbers with sonority of voice. Charlotte Heath's voice was liked in *Charmant Oiseau*, and Janice Maloney and Miss Hitch sang a Marzial duet prettily. Mercedes Rubrecht played *Polichinelle* (Rachmaninoff) with dash and plenty of character, and Miss Rees sang *Visi d'Arte* well. Ida Rosen proved herself a fine little violinist in Rehfeld's *Spanish Dance*, and Gladys Birkmire sang songs by Curran and Terry well. Sarah Espy is a pianist of attainment, and played the solo part in Mendelssohn's *Capriccio* in B minor (Prof. Riesberg at a second instrument), with brilliant touch. Keziah Thomas and Dr. Davis united in Verdi's *Home to Our Mountains* and Elise Nipou and Miss Espy performed Sponholtz' brilliant duet scherzo, op. 19, with fluency, unity and effectiveness. Adriana Morales has the range and vocal quality needed to make Noble Seigneurs interesting, and Archibald MacAllister, Jr., another vocal student, sang Woodman's *In Arcady*. Madelon Eilert has previously showed her pianistic talent at these affairs, but never more than on this evening, playing Grieg's *Wedding Day*. Janice Maloney's fine voice and style, and Marguerite Hitch's vocal capabilities were evident to all, each receiving sustained applause. Edith Dustin is a very talented violinist; she played the Sarasate *Gypsy Airs* well. Marie La France sang the *Bird Song* (Pagliacci) with real concert style, and little James Ross played Mlynarski's violin mazurka with plenty of snap. Miss Thomas' powerful voice was heard in a Donizetti aria (*O Mio Fernando*), and Eunice Rees closed the program by playing Mendelssohn's G minor concerto with brilliancy. Frank H. Warner played accompaniments as usual, and the entire evening was voted one of the best in the series of over five hundred concerts.

### Washington Heights Club Making Progress

The progress which has been made by the Washington Heights Musical Club, founded by Miss J. R. Cathcart only two or three years ago, was well demonstrated by the brilliant affair that was given by the club at Aeolian Hall on the evening of May 10 before an audience that taxed the capacity of the hall. This was entitled an "organists' open meeting" and included numbers played by three organists: Frank Stewart Adams, Lillian Carpenter and Ruth Barrett. Their performance was uniformly artistic and was warmly received. Beside this the program consisted of a Chopin scherzo, forcefully interpreted by Mary Houghton Brown; a very lovely viola sonata by Henry Holden Huss, beautifully played by Edward Kreiner and the composer; the same composer's stirring aria, *Cleopatra's Death*, rendered by Ethel Grow, whose perfect diction and fine vocal equipment lent additional charm to the tender and passionate music; solos by Ruth Kemper, talented young violinist, and a set of piano numbers by Robert Lowery.

Praise of the Washington Heights Musical Club can scarcely be too lavish. It is sufficient to say that, practically speaking, not one of these artists would have had this opportunity to present the works given in so perfect a setting and before so distinguished an audience had it not been for the work of this club. That is what the club stands for: opportunity—opportunity both for the professional artist and the amateur. It gets the musician out of the privacy of the studio and makes of music a social thing with a wide public appeal. It is a good work and deserves the encouragement of that public recognition which the *MUSICAL COURIER* gladly gives it. As might have been expected, its growth has been remarkable, and its future is now assured.

### Haarlem Philharmonic Elects Officers

At the annual meeting and election of the Haarlem Philharmonic Society of the City of New York, held at the Waldorf-Astoria on Thursday, April 26, the following officers were elected for the ensuing year: (president) Mrs. Everett Menzies Raynor, (first vice-president) Mrs. Thomas Jacka, (second vice-president) Mrs. William Gage Brady (recording secretary) Mrs. Sturges Siegler Dunham (corresponding secretary) Mrs. Charles S. Conklin, (treasurer) Mrs. Charles Carroll Linton. Others who will serve on the board of directors are Mesdames Gail Borden, J. S. Carvalho, George H. Corey, Marshall Clarke, Frederick Atherton Duneka, Irvin Fisher, L. H. Irwin, J. H. Land, J. Edward Mastin, Donald McDonald, Harley Olcott, Rudolph Portong, John E. Roeser, Millard E. Robinson, Bevier Smith, Elwin Kane Stewart, Charles Appleton Terry, Walter Watkins, Benjamin C. Wooster, Harry G. White, Samuel Williams. Mrs. James E. Burt has been re-elected chairman of the music committee which includes Mesdames Lawrence Harvey, Frederick B. Robinson, Henry E. Russell, J. Clarence Sharp, Orison B. Smith, Warren Van Kleeck. Mrs. D. Roger Englar is chairman of the membership committee; Mrs. Horatio Hamilton Gates, of the committee of arrangements; Mrs. Truett Polk Edwards, entertainment committee; Isabel Glen Koss, printing committee, and Mrs. Frederick Earle Bertine, press committee.

### Concert at N. Y. Institute of the Blind

A very attractive concert was given at the New York Institute of the Blind, Ninth Avenue and 34th Street, on the evening of May 2, by John Meldrum, pianist, and Marie



SOME OF THE FACULTY AND STUDENTS OF THE NEW YORK SCHOOL OF MUSIC AND ARTS.

Front row, left to right: Marguerite Hitch, William Mais, Gladys Birkmire, Paul Steoring (head of violin department), Emma Robinson Sterner (vice-president and treasurer), Ralfe Leech Sterner (director), Frederick Riesberg (head of piano department), Adriana Morales, Frank Howard Warner (of the faculty), Janice Maloney. Second row, standing left to right: Elizabeth Lansing, Jerome Kanner, Charlotte Heath, H. Paul Mehlin (piano manufacturer), Gladys Crockford, Helen Fink, Sophie Russell, Beatrice Pinkham, Carolyn Shafer, Marie La France Turner, Dr. D. Keene Davis, Master James Ross, Mercedes Rubrecht, Sarah Frances Espy, Keziah Thomas, Eunice Rees, Archibald MacAllister, Jr., Elise Nipou, John Maxwell, Ida Rosen.

Roemaet Rosanoff, cellist. The program included works by Henry Eccles, Mendelssohn, Rameau-Godowsky, Brahms, Rimsky-Korsakoff, Faure, Granados, Liszt-Popper, Chopin, Medtner, Rachmaninoff and Emerson Whithorne, whose *Chimes of St. Patrick's* and *Pell Street*, from New York Days and Nights, were played. Both artists were cordially received, and their appearance was a great treat to the children of the Institute and their friends.

### Huge Audience Grooms Gray-Lhevinne's Return

On April 30 Estelle Gray-Lhevinne gave a highly successful recital to an audience of over two thousand enthusiastic hearers at Norfolk, Va. This is just another of Mme. Gray-Lhevinne's returns in this vicinity. She was brought back there because of a great demand for her return owing to the success of the violinist's previous Norfolk recitals. Many of her admirers are planning to attend in a body when Mme. Gray-Lhevinne gives a return date at Fortress Monroe in June. So popular was her concert there on April 29 in the huge Liberty Theater that Captain Dutton has

made arrangements for this artist to return from New York at that time. The program on April 30 held the vast audience enthralled and eager for more.

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## REVIEWS AND NEW MUSIC

(Carl Fischer, New York)

## Impromptu, Fairy Tale, Forest Dawn, The Hunt, Waltz, Op. 117

By Hugo Kaun

Hugo Kaun was one of the most prolific investigators of modernistic harmonies. His work is always masterly, always well made, always curious in its harmonic alterations, its use of enharmonic keys, all sorts of scale variations, and every form of augmented sixth. Yet he always managed to avoid the idiom of other experimenters along similar lines. His work is individual. And in spite of his constant experimentation he succeeded in writing attractive music—a thing in which many another composer who has tried the same thing has failed.

These five little pieces for piano are no exception. In them Kaun has done what he generally did do: he has made attractive pieces out of them in spite of the wandering harmony. As studies leading towards the playing of modern music they should prove highly useful. They will not only serve to train the eye to read the complex chords, but they will train the fingers to the feel of these queer chords, and the ear to these new progressions.

(J. &amp; W. Chester, Ltd., London)

## D'Un Cahier d'Esquisses

By Debussy

One of the gems of the great Frenchman's sketchbook! One cannot but be amazed that so little of Debussy is heard after all these years! He was the possessor of a lovely natural style, a color of his own, a turn that was always exquisite, an individuality altogether charming, yet recitatives seem to have selected two or three or half a dozen of his works for constant repetition to the neglect of others. That would be a small matter were it not for the fact that such pieces as this sketch, for instance, are beyond the average amateur. Thus it is a closed book to many a music lover, more's the pity. New editions like this of the sketch give a welcome opportunity to recommend, and we have often recommended before, the work—especially the less known work—of this greatest of French musicians.

## Six Russian Songs

These are: Parassia's Day Dream, Song of the Flea, and two selections from Boris, all by Moussorgsky; Song of the Volga Boatmen, adapted by Chaliapin and Koenen; Oh, Could I but Express in Song, by Malashkin. They seem to be taken from the familiar repertory of Chaliapin, and need no commendation.

(G. Schirmer, Inc., New York)

## A White Rose

By Wintter Watts

This is a very beautiful song, a song of real originality yet spontaneous and natural. There are lovely and striking effects of harmony, but they are brought in to the melodic line in a most natural and unaffected manner. This is the sort of modernism which is really worth while and suggests progress along lines of utility. The voice part is very vocal, and the accompaniment is flowing but not difficult.

(Carl Fischer, New York)

## The Enchanter's Dream, American Ode, Cavatina and Love Visions

By Adolph M. Foerster

Here are two orchestra scores: Cavatina, for cello, and a song. The largest of the scores is an American Ode, brilliantly scored for full orchestra, and terminates with The Star Spangled Banner. The other is for string orchestra, entitled The Enchanter's Dream. The enchanter must have been dreaming of the ladies, for this is a waltz tune. The cello Cavatina is an attractive melody of moderate difficulty. The song, Love Visions, with words by the composer, is provided with a very brilliant and difficult piano accompaniment. A list of Mr. Foerster's compositions on the back of these publications shows that he has reached Opus 86. He has certainly been very active.

(White-Smith Co., Boston)

## Like Some Young Troubadour

By Charles Wakefield Cadman

Cadman seems to have an inexhaustible fund of melody. This new song is in his best vein, simple and short, informed of a quaint exotic charm, and a little suggestive of the grand opera manner in miniature. It is sure to be liked by singers, for the composer has had the voice and the vocalist in mind and has made it singularly effective, just the sort of thing that sets a beautiful voice in an attractive frame.

(Composers' Music Corporation, New York)

## Three Miniatures

By Howard Hanson

One imagines these are the work of extreme youth. Whoever the writer is (and perhaps we should know!) he approaches his task with an optimistic swoop, like unto the aviator's nose-dive, and comes up with a graceful curve one will like. There is a modernistic tendency, though not excessive. The pieces are too short. The emotions just begin to respond to them when the final chord is struck. Evident talent of a high order that one will watch with pleasure.

## Etude, Op. 17, No. 2

By Lazare Saminsky

An exceedingly brilliant and difficult work for piano, of surprising originality both of invention and design. It is

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not a study built upon a fixed pattern, but includes a variety of complex figures for either hand, separately and together. A joyous, inspiring work!

(Enoch &amp; Sons, New York)

## The Year's at the Spring

By May H. Brahe

According to a report in a French paper recently, statistics show that Bonjour Suzon has been set to music two hundred and six times by two hundred and six different composers, not to speak of those who failed to get their settings published. How many times has the Year been at the Spring since Robert Browning turned on the faucet, and who has done it without the emotional triplet accompaniment that Mrs. Beach so beautifully established?

(Funderberg-Verlag, Fischer &amp; Jagenberg, Cologne)

## Sonata for Violin Alone, Op. 18, and Sonata for Piano and Cello, Op. 17.

By Alexander Jemnitz

Both of these works show the hand of the master. They are modernistic in style, but not excessively so. Both of them also have occasional passages of melody—which is a thing that true modernism does not permit. Instead of being divided into the two or three customary sonata movements,

they are to be played without pause, and a certain measure of relief is gained by frequent alterations of mood and tempo. Both works are of virtuoso difficulty, especially the violin sonata, which will be a welcome addition to the literature of the studio. Advanced players will delight in solving the many problems it offers.

(J. Fischer &amp; Bro., New York)

## Fantasia for String Quartet

By Ernest Walker, Mus.Doc., Oxon.

A very well written quartet in one movement. It has the merit of brevity, is closely knit, clearly developed, in simple form without exaggeration of any sort. The principal vivace movement is light, swift and spirited. The score as well as the parts are published, and quartet players will enjoy looking it over.

(Oliver Ditson Company, Boston)

## The South Winds Are Blowing

By John H. Denmore

A real song, this! A bully song, a jolly good song! It has an Irish way with it, gay and sweet, and full of outdoors and romance. Quick and joyful it is, and offers a melody that is a melody, and not just a succession of notes fitted more or less to a harmony. The accompaniment is light

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Oeden<br/>Emanuel Oesterreicher<br/>Maud Osborn<br/>Adalbert Ostendorff<br/>Alfredo Oswald<br/>Mr. and Mrs. Oswald</p> <p><b>P</b></p> <p>M. F. P., Albany, N. Y.<br/>Charles Pabst<br/>I. J. Paderewski<br/>August Palma<br/>John Passarelli<br/>Lee Pattison<br/>Frank Paul<br/>N. Val Peavy<br/>Frances Pehl<br/>Alice Pettingill<br/>Romeo Perrella<br/>Andrew Perlici<br/>Lily Petchnikoff<br/>Susie F. Pipes<br/>Albert Pirman<br/>Andre Polah</p> <p><b>R</b></p> <p>Sergei Rachmaninoff<br/>Giuseppe A. Randegger<br/>Harold Randolph<br/>C. G. Rathert<br/>George Raudenbush<br/>Joseph Regnec<br/>Frederic Reidenmeister<br/>John F. Renner<br/>F. W. Reubler<br/>Margaret Rice<br/>Wallingford Riegger<br/>Mrs. George Ritter<br/>Louise Robyn</p> | <p><b>S</b></p> <p>S. Rockman<br/>Frank Rodman<br/>G. Rosenberg<br/>M. A. Rossini<br/>Elisabeth Rothwell<br/>Millie Ryan<br/>Dr. Cornelius Rybner<br/>Dagmar de C. Rybner</p> <p><b>S</b></p> <p>Carlo Sabatino<br/>Mrs. Paul Sacks<br/>Nathan Sacks<br/>Gustave Saenger<br/>Cesar Saerchinger<br/>Frank A. Schaeffer<br/>Ernest Schelling<br/>Mary Schenck<br/>Audrey E. Schmidt<br/>Marie Schmidt<br/>Paul H. Schmidt<br/>Alvin L. Schmoeger<br/>William K. Schmoller<br/>Hans Schneider<br/>Mrs. Henry Schradieck<br/>Henrietta Scott<br/>Margaret Seblouch<br/>N. Segalowitz<br/>Marcella Sembrich<br/>Oliver Shattinger<br/>Arthur Shattuck<br/>Sherwood Family<br/>John B. Siefert<br/>David Stanley Smith<br/>Society American Musicians<br/>of Chicago<br/>Sommer Company<br/>Euda R. Sollitt<br/>Oscar G. Sonneck<br/>Eleanor Spencer<br/>Theodore Spiering<br/>Oscar Springer<br/>Walter Spry<br/>John Standerwick<br/>Bruno Steindel<br/>Steinway and Sons<br/>Fred Steinway<br/>Theodore E. Steinway<br/>Barrett Ter Stepanoff, II<br/>Carl J. Stern<br/>Evelyn Stern<br/>Madeleine S. Stern<br/>Samuel Stetz<br/>B. C. Strassberger<br/>Albert Steuercke<br/>Anna Stumpf<br/>Marion A. Swords<br/>Mrs. W. B. Swords</p> <p><b>T</b></p> <p>E. A. Taussig<br/>W. I. Tedesco<br/>Jack Thomas<br/>Irene Triesch</p> <p><b>U</b></p> <p>Mrs. Samuel Untermeyer (in<br/>memory of Gustav Mahler)<br/>Mrs. Samuel Untermeyer (in<br/>memory of Arthur Nikisch)<br/>Ernest Urchs<br/>W. Urso</p> <p><b>V</b></p> <p>Harriet Van Emden<br/>Willem Van Hoogstraten<br/>Katherine Vaughan<br/>Mrs. L. Von Bernuth<br/>Emily Grant Von Tetzels<br/>Ella A. Vorubrock<br/>Ernest A. Vorubrock<br/>Mrs. H. Vorubrock</p> <p><b>W</b></p> <p>Anne Harrison Wade<br/>Arno Waechter<br/>Paul H. Wagner<br/>Petra C. Wahlgreen<br/>L. Ernest Walker<br/>Ganna Walaka<br/>Mrs. H. J. Walter<br/>Mrs. L. J. Walther<br/>Vera A. Way<br/>Mrs. Howard L. Weatherly<br/>Adolf Weidig<br/>Lilyan Weintraub<br/>H. Weiss<br/>Florence Wessels<br/>Carl Westmann<br/>Mrs. Ruth B. White<br/>Emerson Withorne<br/>A. C. Wieland<br/>Frank Williams<br/>John Brent Williams<br/>Rose Williams<br/>Mortimer Wilson<br/>A. Winter<br/>Otto Wisner and Son<br/>C. Leslie Wolf<br/>Richard Woljien<br/>Marion Wright<br/>Maurice Wright</p> <p><b>Z</b></p> <p>Nicoline Zedeler-Mix<br/>Henry Ziegler<br/>Edward Zimmer</p> |
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M. J.

### J. Fischer & Brother Publications

On her program, which she has entitled Moods of Kiddies and Grown-Ups, Frances Sonin, soprano, recently included Fay Foster's Secret Languages. This concert took place at the Punch and Judy Theater on Sunday evening, May 20.

Samuel Richard Gaines, whose many lovely songs have been published by J. Fischer & Bros., recently heard the first performance of his Robin Goodfellow, arranged for mixed voices, as well as his Waken Lords and Ladies' Gay, in Chicago. The former was sung by the Madrigal Club, which had awarded a first prize for the part-song during the latter part of 1922, and the latter was sung by the male chorus of Swift & Co., this, too, being awarded the first prize, offered by Swift & Co.

### Hutcheson Doing "Jury Duty"

Ernest Hutcheson was busy doing jury duty—not criminal but musical—during the early May days. His first appearance was at the New England Conservatory in Boston, his second at the Institute of Musical Art in New York, where Harold Bauer and Bachaus were his co-dispensers in justice, and his third was at the Peabody Conservatory in Baltimore. Mr. Hutcheson has returned from "jury duty" with pleasurable optimism in the musical future of America's youth. "Although scholastic harmony may have fallen into evil ways," said Mr. Hutcheson, "and the sanctity of the chord have been invaded, I find the dominant note of our American youth is one of melodious promise."

### Mary Allen Active

Mary Allen, contralto, recently was heard in New York in The Messiah with the Oratorio Society and in The Dream of Gerontius and Hora Novissima in two New York churches. May 2 she sang The Elijah in Morristown, and May 15 she was heard in the same oratorio in Wooster, Ohio. May 3 she assisted John Doane at an organ recital in Asbury Park. May 18 found Miss Allen singing at a concert for the benefit of the memorial building at her alma mater, Michigan State College, East Lansing.

### Engagements for Bruno Huhn Artist

Suzanne Zimmermann, soprano, was exceedingly well received when she appeared in concert in Forest Hills, N. Y. She was heard in the Recitative and Air De Lia from L'enfant Prodigue, Debussy, and as encore, Roger Quilter's Cuckoo Song. Another recent engagement for Miss Zimmermann was in Red Bank, N. J. The soprano is an artist-pupil of Bruno Huhn.

## THE REVIVAL OF MOZART'S OPERA, LA FINTA

### GIARDINIERA FAILS TO INTEREST DRESDEN

Numerous Americans Appear—Emanuel Balaban Conducts Philharmonic Orchestra with Success

Dresden, April 25.—Mozart's early opera, La finta Giardiniera, written when he was nineteen on the occasion of the carnival in Munich in 1775, was recently produced here in a new staging. It was an "excavation," having merely historical interest, but otherwise little attraction for present-day audiences. The harmless plot calls for no serious attention and the work will undoubtedly soon disappear from the boards. While the public applauded the opera generously, it was chiefly due to the masterful presentation directed by Hermann Kutzschbach, who had put his body and soul into the spirit of the work resulting in his gaining considerable recognition as a Mozart connoisseur. The cast, as well, is deserving of unstinted praise, since their performance was on a high plane of excellence. Liesel von Schuch, Angela Kolniak, and Sajitz appeared in the leading parts while the ballet was entrusted to Susi Hahl's experienced management.

#### NUMEROUS AMERICANS HEARD.

No less than seven Americans have made appearances in Dresden's concert halls in the last weeks. One of these

### Mario Pagano to Tour in Concert

Mario Pagano, operatic tenor, and sole exponent of the celebrated Cavalier Francesco Pagano method, will leave New York early in July to tour the central part of the United States in concert, returning to the metropolis about the middle of August to resume activities as teacher of vocal art, and coaching advanced pupils in operatic repertory.

Mr. Pagano, who has often been heard in New York and vicinity in leading operatic roles, appeared on March 12 as Medas in Victor Massé's opera, Galathea, at the Longacre Theater, New York, when his work won much praise. He also appeared as the Duke of Mantua in Rigoletto, on February 12, in the Metropolitan Theater, New York, and on February 18 he was heard in the role of Edgardo in Lucia di Lammermoor in the same theater.

During the season 1923-24, Signor Pagano will, in addition to teaching at his New York studios, 1367 Broadway, devote part of his time to public appearances, for which several bookings have already been made.

### Nyiregyhazi Proves His Worth

Erwin Nyiregyhazi was scheduled to play at Greensburg, Pa., on a recent Thursday evening. Late the afternoon before, a telegram was received by R. E. Johnston from the local manager there stating: "Urgent request that Nyiregyhazi play Kamemnoi Ostrow by Rubinstein for encore."

It happened that Kamemnoi Ostrow was one of the few compositions which Nyiregyhazi had never heard nor played. There was no time to practice it, as the train for Greensburg was leaving on Wednesday evening and the concert was to be held on Thursday. However, the pianist felt that Kamemnoi Ostrow simply had to be included in his encores, for the telegram said: "Urgent Request." Therefore he bought the composition just before catching his train and studied it mentally while en route to Greensburg. His performance of it brought forth a sensational ovation.

Shortly after Mr. Nyiregyhazi's arrival in America, the New York Evening Mail wrote of Nyiregyhazi's "phenomenal musical memory," and added: "The lad is undoubtedly one of the most remarkable pianistic geniuses of all time."

concerts which stood out prominently was that of the Philharmonic Orchestra conducted by the young American pianist, Emanuel Balaban, of New York. This was his first appearance as conductor and it can be recorded as a distinct success. The program comprised Weber's overture to Euryanthe, a Haydn symphony in G, and Les Preludes by Liszt. Besides these, the American violinist, Rudolph Polk, played Lalo's Symphonie Espagnole. Mr. Balaban disclosed a decided talent for interpretation, besides showing thorough mastery of his scores. At the close of Les Preludes, he received a stirring ovation. Being an accompanist of note, it was only natural that he would aid Mr. Polk with a sympathetic and skillful accompaniment.

Other Americans heard include Barton Bachmann, a pianist of much promise; Lillian Rogers, pianist, who depends upon her virtuosity more than emotional qualities; Murray Webb, baritone, and Grayce Bernard, pianist, in a joint recital which disclosed both to be immature and not ready for concerts; and the sympathetic Parish Williams, baritone, who appealed to his audience by reason of his vocal powers and emotional expression.

A. INGMAN.

His fingers seem to have intelligences and souls within themselves—ten personalities, related and yet independent."

### Gerhardt to Sing in Fritschy Series

Elena Gerhardt has been engaged by the Fritschy Concert Management for a recital in Kansas City, Mo., next November en route to the Pacific Coast, where she will fill a long string of dates, under the Behymer, Oppenheimer and Steers & Coman management in December and January.

### Moriz Rosenthal Coming Early in October

Moriz Rosenthal, last heard here seventeen years ago, will arrive in America early in October for a long concert tour. His first New York appearance on this tour will take place at Carnegie Hall on Saturday afternoon, October 20.

### Marianne Vota Sings Becker's Day by Day

Marianne Vota, contralto, sang Gustave L. Becker's Day by Day, based upon Coué's celebrated formula, at his Sunday afternoon reception on May 20, and was highly complimented for her splendid rendition.

### Jollif Renews Contract with Anderson

Norman Jollif, baritone, who has won unusual success this season in his many important engagements, has renewed his contract with the managerial firm of Walter Anderson, Inc.

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### Mme. Bailey Apfelbeck Scores Success in Minneapolis

It was with pride that her many friends and admirers welcomed home the gifted artist, Mme. Bailey Apfelbeck, a native of Nashville, Tenn. Recently returned from Eu-



MME. BAILEY APFELBECK

ropean musical centers after twenty years of unusual success, she brought with her many of the highest honors.

Mme. Bailey Apfelbeck has appeared abroad in over four hundred concerts and recitals and was chosen as soloist for more than a hundred orchestral appearances under European conductors. Her success earned for her the reputation of being one of the foremost pianists before the public.

In recognition of her exceptional artistry she was awarded the most highly prized orders for art and science, and is said to be the only lady, with the exception of Lilli Lehmann, possessing the Golden Cross of Merit with the Crown.

It was upon invitation that this artist went to Minneapolis and met with instantaneous success. Her art was clearly demonstrated in her great success with the Minneapolis Symphony Orchestra when she played the Grieg A minor concerto, and also in a series of concerto recitals when she played ten of the greatest standard concertos in the course of three evenings, all in one short season—truly a stupendous task for the artist and an exhaustive test of her versatility.

During the season just passed, Mme. Apfelbeck set for herself an equally heroic task in giving three recitals with short intervals intervening. The first two of these were

devoted to the works of Chopin and Beethoven, while the third recital comprised works by Schubert and Schumann. She created quite a stir among musicians and music-lovers, for she is singularly fitted through personality, technical equipment, experience, and artistry to interpret the works of the great masters, embodying all that is excellent in piano playing.

After her Beethoven evening she was favorably compared with other pianists who had been heard in this composer's works in Minneapolis and according to Dr. Nilssons of the Minneapolis Journal, she "can well stand comparison with d'Albert, Godowsky, or Paderewski."

Minneapolis is fortunate to possess so authoritative a pianist, undoubtedly the most distinguished who has ever settled in the Twin Cities. During the coming season she will be heard in many cities of the Northwest, as demands for her services are innumerable. That this artist is one of the foremost exponents of the Leschetizky piano method is a well known fact, and this has earned for her a wide reputation as a pedagogue. During her residence in Vienna, pupils went to her from all parts of the world, but especially from the United States. Since she selected Minneapolis as her home, pupils have flocked to her from all parts of this country. Their successful public appearances during the past season fully attest her splendid ability as an inspiring master-teacher and guide for aspiring pianists. W.

### Neighborhood Music School Program

The extraordinary achievements of the Neighborhood Music School were evidenced by a program given at the Children's Theater, May 9. A large audience, which included some of the best known pianists, witnessed the demonstration and testified hearty approval.

The Senior Orchestra appeared first and played the initial movement of Mozart's G minor symphony. A fine body of strings was supplemented by a tactful pianist and the consequent effect was well balanced and tonally good. Mozart was recreated into flesh and blood with all the vigor of unabashed youth. There was excellent phrasing and dynamic effect and the tone quality often rose to the point of luxury. It is hard to estimate how far boys and girls now of high school age can go with such a background of ensemble training and intimacy with the fine things of symphonic literature. This same group of players furnished the background for Bach's concerto in D minor for two violins. The solo parts were exceedingly well rendered by Eva Geisinger and Leonard Sirotae. Louis Burkow wound up the affair in brilliant fashion with his performance of the violin concerto in B minor by Saint-Saens. The technical complexities offered by this opus are no child's play and to say that this young lad fiddled through them creditably is saying a great deal indeed. The orchestra again gave adequate support.

To have instilled into youthful minds love for and appreciation of the fine points of chamber music playing is something of which to be vastly proud. A really splendid string quartet comprised of Eva Geisinger, Louis Burkow, Harris Danziger and Gertrude Berkowitz, presented the first movement of Haydn's quartet op. 76, No. 1, with a high degree of ensemble and artistic effect. Miss Berkowitz, the cellist of the group, appeared earlier in the evening in a solo number by Goltermann. A good sized tone, accurate intonation and musical feeling marked her performance.

The Junior Orchestra, with legs dangling from a large number of chairs, in spite of curls which got in the way and bow arms that seemed much too short, won great applause by playing the march from Athalia (Mendelssohn). Two of these little people represented their departments by violin solos, Rhoda Martin from the elementary and Julius Shafer from the intermediate. This little girl's aplomb and steady execution of a Bach minuet was one of the evening's chief joys.

Another was the piano playing of Dora Zaslavsky, the young girl who attracted so much attention at the Aeolian Hall concert by the United Music School Settlements. She began with an original two-part invention which had a musical theme and interesting treatment. Chopin's Fantasia, op. 49, followed and revealed this remarkable child's talents at their fullest. She has a well developed arm technique that obtains a full rich tone at any tempo she chooses and, what is more phenomenal, whatever she plays seems full of meaning to her and consequently to her hearers. Such emotional comprehension in one of her years is indeed rare. Elsie Mandelberg gave a fluent rendition to a Chopin waltz and Mildred Bertuch played a movement from a Brahms sonata showing a solid foundation.

As usual the names of the people responsible for this splendid training are left to surmise. But the value of the work they have done in discovering unusual talent and in giving all who desire it a chance for self-development and expression does not need to be guessed at.

### Monasevitch Wins Stokowski Medal

The Stokowski Medal for violinists was awarded to Grisha Monasevitch, pupil of Franz Kneisel, on Sunday, May 13, at the Musical Art Club, Philadelphia, Pa. Following the announcement of the winner, a vote was taken to determine whether he was talented sufficiently to appear with the Philadelphia Orchestra, and it was unanimously decided that he be presented next season. The date of his appearance will be decided by the director of the orchestra.

Mr. Monasevitch received his earlier training from Frederick E. Hahn, of Philadelphia. He was the winner of the Kubelik-Sevcik scholarship in 1921, and of the Pennsylvania State Contest in 1923. He was admitted to the Kneisel master class in 1922. The young violinist will represent Pennsylvania at the National Contest to be held in Asheville, N. C., in June.

### Graveure to Teach in San Francisco

Louis Graveure will conduct vocal classes in San Francisco, Cal., for five weeks, beginning July 16. Selby C. Oppenheimer has undertaken the management of the course, and he states that the Master Class will be limited to from fifteen to twenty selected pupils, but that membership in the auditors' class is unlimited. Auditors attend all sessions with the advantage of listening to the coaching, programs, etc., of "master" pupils. Mr. Graveure will accept a few students for private instruction, preference being given to members of his classes.

### Milan Lusk a Busy Artist

Within the past few weeks, Milan Lusk, the Bohemian violinist, has been filling many important engagements in and about Chicago. A steadily growing demand for this artist is the most convincing proof of his popularity. On April 15 he played at Woodstock, Ill., in the Opera House to a capacity audience of about 1,000 people. He played with unusual brilliance and much temperament, the audience insisting on more than one encore after each of his groups. On April 18 he appeared before the Bohemian Club in the Webster Hotel, Chicago, with marked success. Every



MILAN LUSK

available space was taken in the Methodist Church in Indiana Harbor, Ind., when he played there under the auspices of the Woman's Club on April 24. Milan Lusk was engaged as the special attraction for the yearly musicale given by the Daughters of Indiana at Recital Hall, Fine Arts Building in Chicago, on May 1. He also appeared with the Irving Park Woman's Club on May 7; recital in Grace Church in Oak Park, Ill., May 8; the West End Catholic Woman's Club on May 12; the Hermosa Club, May 16, with a few additional dates still pending for the next few weeks. Judging by the great number of inquiries for dates next fall and winter, there is no doubt that Milan Lusk will have a record breaking season for 1923-24.

### Marie Mikova on Tour

Marie Mikova, concert pianist, is on tour as soloist with the Bakule Chorus of Prague. Appearances booked for Miss Mikova and the chorus comprise Washington, Newark, Baltimore, Pittsburgh, Indianapolis, St. Louis, St. Joseph, Omaha, Cedar Rapids, Des Moines, Chicago, Milwaukee, Minneapolis, Syracuse and Boston.

In Pittsburgh three concerts were given in Syria Mosque, which has a capacity of 4,000. At the third concert there even standing room was sold. Miss Mikova has had tremendous success on this tour.

### Syracuse Gives De Luca Fine Reception

Giuseppe De Luca, well known baritone of the Metropolitan Opera, appeared at the Syracuse Festival on May 2, and was warmly received by an enthusiastic audience.

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## ACROSS THE COUNTRY

**Abbeville, Ala., May 7.**—The Music Lovers' Club met recently at the home of Mr. T. J. Floyd with Mrs. D. E. Lee as assistant hostess. The club voted on scholarships in piano and voice to be granted some worthy boy or girl of the community. Mrs. T. J. Floyd was elected secretary and Mrs. J. H. Galloway, treasurer. J. P. M.

**Albany, N. Y., May 9.**—The most important musical event of early May was the annual concert of the Girls' Academy Glee Club, Frank Sill Rogers conducting. Stuart Swart, pianist; Raymond J. Zwack, violinist, and John M. Zwack, accompanist, assisted. Eaton Fanning's The Miller's Wooing was the big club number and the chorus was also heard in several part songs including Speaks' Morning and Cobwebs, by Gerrit Smith. Assisting the chorus were these well-known Albany vocalists: Mabel S. Van Olinda, Louise Eades, Lillian Jones, Edgar S. Van Olinda, George J. Perkins, Edward L. Kellogg, Theodore D. Sherman, Thomas Geer Kenny, T. Reed Vreeland, Edwin B. Parkhurst and Ernest Bliss.

The Women's Chorus of 100 voices gave a concert at the State College for Teachers recently with a program of folk-songs of the British Isles. Edna Shafer and Mabelle Jomunson were soloists.

Ruth Glackman Rodgers, soprano, will be the assisting artist at the spring concert of the Mendelssohn Club.

The annual concert of St. Paul's choir brought to notice several examples of Russian composition, sung unaccompanied. T. Frederick H. Candlyn conducted and the soloists were Harold T. Cooper, bass; John Dick, baritone, and Mrs. J. Stark, contralto. Mrs. Stark recently came to Albany from Scotland.

Elmer Tidmarsh, conductor of the Albany Community Chorus and the Monday Musical Club Chorus, is one of the one hundred American students of music elected to study at Fontainebleau this summer. E. H. V.

**Athens, Ga., May 11.**—Harriet May Crenshaw, director of piano at Lucy Cobb Institute, presented her pupils in a two-piano recital, May 8. Those who appeared were Caroline Ashton, Frances Crane, Lilla Mae Webb, Harriet Jeffries, Annette Arnold, Alice Arnold, Ruth Morgan, Eliza Cobb McDorman, Jack Hancox, Kathleen McCorkle, Mary Stephenson, Helen McDorman, Alice Shaw, Emma Gray, Pearl Hardman, Anne Lewis, Pearl Hammond, Mae Chapman, Evelyn Zettler and Dorothy Moran. Voice pupils of Louise Rostand assisted.

The entire student body of Lucy Cobb Institute aided in the presentation of Pan on a Summer Day (Bliss) in the Seney-Stovall Chapel, May 10. It was directed by Louise Rostand.

The Treble Clef Club of Lucy Cobb Institute recently presented a miscellaneous program under the direction of Louise Rostand. H. M. C.

**Atlantic City, N. J., May 8.**—At a luncheon given by the Council of Women's Organizations of Atlantic City, the Crescendo Club was represented among the twenty-six clubs. A special song sheet, provided by the Women's Foundation, proved to be all parodies on popular songs, composed by Sara Miller and Muriel Phelps. Music was furnished by the Nick Nichols' Orchestra.

The Junior Crescendo Club held its monthly meeting April 28 in Ampico Hall. These musicales are interesting and largely attended. The music supervisors of the public schools, parents and friends of the pupils, displayed much interest and appreciation. Those taking part were Clara Hoffman, Louise DeVitis, Alice Burch, Grace Luzenberg, Dorothy Baker, Olive Filer, May Bell Hanson and Clara Lobe (pianists); trio for piano, violin and cello, Misses Young, DeVitis and Sachse; Anna Maier, violinist; Beatrice Hall, vocalist. The Juniors are attracting the interest of the Senior Crescendo members by their musical ability.

A special musical program was the feature at the St. Nicholas Catholic Church, April 18, with George Shortlano Kempton, organist and director. Rosini's Stabat Mater was presented by the choir of fifty mixed voices, assisted by Frank Blessington and Joseph Powers, tenors; Michael L. Cawley, bass; Mrs. James P. Gill, soprano, and Miss H. Kerstatter, contralto. The Inflammatus solo was interpreted by Ethel C. Marina. The well trained choir displayed fine tonal blending.

Martinelli, tenor, scored a marked success April 29 in concert at the Hotel Traymore. The artist was in excellent voice, and scored his highest mark in the aria, Vesti la Giubba from Pagliacci.

The Atlantic City High School Dramatic Society presented with marked success its annual production at Keith's Theater on April 7, before a large audience. The high school orchestra, Fred Harmon and Joseph Atlas, leaders, furnished the music, receiving warm applause.

The fourth recital of the Crescendo Club was held in the auditorium of the high school April 17 and was largely attended. Mrs. Samuel Reinhart, president, introduced the soloists. Those taking part were Veronica Sweigart, contralto; Alice Warren Sachse, pianist; Oscar Langman, violinist; Sara Newell and Dorothy Neebe-Lang, accompanists. Miss Sweigart, in fine voice, interpreted songs of Saint-Saëns, Chadwick, Strauss, Liszt, Lieurance, Aldrich, MacDowell, Block and La Forge, responding to repeated encores. She was the first prize winner at the Penn State Federation, in Pennsylvania. Mrs. Sachse played commendable numbers by Chopin and Schytte. Mr. Langman's violin selections from Sarasate, Elman, Ravel and Kreisler were very artistic and he was fortunate in finding in Miss Newell a capable and sympathetic accompanist.

The Kiwanians and their guests sponsored Erna Cavelle, soprano, at the midday luncheon in the La Victoire on April 17. Miss Cavelle sang a Cadman and two Nevin compositions. Her voice is rich and pleasing and under excellent control. The demonstration extended was flattering and encores were demanded. She was accompanied by the Ampico.

Nathan I. Reinhart, popular organist and pianist, assisted by Anna Shill Hemphill, pianist; Viola Robertson, contralto; Alice Marshall Christopher, organist, and Mr. Argieivies, cellist, were heard in a concert, April 18, in the music hall of the First Methodist Episcopal Church. The feature

number on the program was the duet by Mr. Reinhart and Mrs. Hemphill.

Audiences that packed every available space of the Ampico concert room of the National Exhibitors, Inc., in the Brighton Casino, April 13 and 15, heard a recital by William Chester Boyer, tenor, and Ruby Cordery Warke, pianist, and a second recital, Mrs. S. G. Rosenstock, music lecturer, and Vida Roper, pianist, in An Evening with Charles Wakefield Cadman and Ethelbert Nevin. Vocal selections were artistically interpreted by Erna Cavelle, with the Ampico accompanying. Miss Cavelle has a delightfully clear soprano voice, excellent pitch and diction, and creates for herself the admiration of the public through her appealing voice and personality.

Inga Hoegsbro-Christianson, Scandinavian pianist, of New York, has opened a studio in the Stratford Apartments, where she will receive pupils for piano. Mme. Christianson is a graduate from the Royal Conservatory at Copenhagen.

Mrs. J. Haines Lippincott was hostess at a musicale given April 15 at her home. The varied program, under the direction of Evalyn Quick Tyson and Mrs. Mann, was given by William C. Boyer, tenor; Alice Needles Lippincott, soprano; R. Newell and Mr. Toms, basso, and Miss Tyson and Miss Higbee, accompanists.

The Sunday evening programs offered by the Vessella Concert Band, Oreste Vessella conductor, are crowding the Casino of the Steel Pier. At the concert on April 18 Annetta Ribecova, soprano, was the soloist, and was vigorously applauded. Conductor Vessella and his concert band excelled in interpretations from Boito, Drigo, Balfe and Togni.

Nora Lucia Ritter, soprano, is again in her studio, after several weeks of illness.

The quartet choir of the C. M. P. Church presented a program of distinction on April 26, at the Hotel Chelsea. Those taking part were Frances Leadom Hess, readings; Frank L. Nicoletta, harpist; the quartet—Mary E. Miller (soprano), Dorothy C. Turner (contralto), Daniel L. Snyder (tenor) and William E. Neilson (baritone), Helen Sinkinson Kline, organ and piano accompanist and soloist. The harp solo, Canonetta, by Nicoletta, was splendidly played by the composer and pleased the large audience. J. V. B.

**Augusta, Ga., May 7.**—The Community Service of Augusta is presenting at the Imperial Theater, early in May, a charming operetta called Cinderella.

The Glee Club of Tubman High School presented a delightful melange of music, mirth and nonsense under the title of "Daffy-Dills," on May 4. This was staged by Jeane Turner. Among the girls who took part are Annie Smith, Emma Plunkett, Grace Etheridge, Mary Edwards, Margaret Wall, Dorothy Pund and Dorazel Sylvester. P. G.

**Birmingham, Ala., May 8.**—The Birmingham Music Study Club elected the following list of delegates to the biennial convention of the National Federation of Music Clubs which convenes in Asheville, N. C., in June: Mesdames E. T. Rice, Earle Drennen, E. G. Chandler, R. C. Woodson, Victor H. Hanson, Emma Mitchell and Bettie Gilmore. In addition to these delegates from the Music Study Club, Mrs. George Houston Davis, second vice-president of the Federation; Mrs. Oscar Hundley, corresponding secretary; Emma McCarthy, president of the Alabama Federation of Music Clubs, and Mrs. W. I. Grub, delegate at large from the State, all residents of this city, will attend the biennial from here.

The student recital season is on and local teachers are presenting pupils who reveal much talent and good training. Clara Harper Steele presented pupils in An Evening of Song. Those participating were Mrs. Walter Brower, Sara Hodges and Ethlyn Hayes. Assisting artists were Vincent DeMilita, flutist; Frank Rubineau Basenberg, violinist, and W. McK. Wright, interpreter of Indian songs (with Mrs. Robert Newman at the piano).

Fred G. Wiegand presented his pupil, Harold Johnson,

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Sara Mallam presented George Dewey Bryant in a vocal recital with Minnie McNeill Carr as accompanist.

Ferdinand Dunkley presented Mary Emma Pearson, soprano, and Brown Bates, baritone.

Mrs. E. T. Rice, Margaret Proctor, Mrs. Jacob Bloom and Mrs. R. V. Allgood gave student recitals.

Alice Graham presented piano pupils in a studio recital.

The Louie Compton Seminary observed Music Week, beginning the celebration on April 27 and concluding it May 4. The opening event was a concert by piano and organ pupils under the direction of Virginia Reese Simms, instructor. Marynette Baker, pupil of Cornelia Ehren, appeared in a graduate piano recital. On the next evening voice pupils of Emma Reid Mitchell were heard in an evening of song. Ethel Mae Adkins gave her graduating recital on May 4, as did Margaret Loyd, violinist, pupil of Mary Elizabeth Baugh.

A closing program of anthems was rendered by the chorus of fifty trained voices under the direction of O. Gordon Erickson at the Lyric Theater, where it has been singing all winter under the auspices of the Men's Club of the Independent Presbyterian Church. The excellent program rendered was heard by a large audience. Among the numbers were the anthems By Babylon's Wave (Gounod), Cherubim Song (from the Russian church liturgy by Tchaikowsky), the Angelus (Elgar) and Gounod's Unfold, Ye Portals. This chorus choir has been a notable feature of church music in the city since its organization last October, being the first attempt here to maintain a choir so large in number. The success of the innovation has been marked. A. G.

Boston, Mass.—(See letter on another page).

Chicago, Ill.—(See letter on another page).

Chipley, Fla., May 8.—Mrs. I. A. Stewart presented the following pupils in a recital recently in the high school auditorium: Annie Parrish, Hazel Cook, Martha Jenkins, (Continued on page 54)

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**GOTHAM GOSSIP****EXECUTIVES OF NATIONAL ASSOCIATION OF ORGANISTS MEET.**

Present, on May 11, at the N. A. O. headquarters executive committee meeting were McAll (chairman), Nevin (secretary), Doane (treasurer), Weston, Adams, Farnam, Sammond, Macrum, Riesberg, Keator and Whittemore, when the secretary reported a membership of nearly one thousand. A letter from Dr. Alexander Russell anent the week of music in Wanamaker auditorium was read, stating that the official programs under the auspices of the N. A. O. were distributed to fourteen thousand people by mail and including those in the hall; there were comments on the affairs in a dozen New York papers, and Leaflets relating to the association were distributed at every affair. Mutual thanks both to the association and Dr. Russell were exchanged, with the wish that next year might be even more successful.

Convention matters in Rochester, August 28-31, were discussed and progress made. Messrs. Noble and McAll were authorized to visit Rochester, May 19, and there collaborate with local N. A. O. representatives. Recitalists so far scheduled for this convention are Dr. Healy Gleason (Toronto), T. Tertius Noble (New York), Harold Gleason (Rochester), and S. Wesley Sears (Philadelphia). A delegation of four members was named to attend Professor Baldwin's 900th public recital at City College May 20, these being Messrs. Farnam, Nevins, Macrum and Riesberg. Treasurer Doane goes to Los Angeles in June to spend the summer, so F. W. Riesberg was appointed acting treasurer. All bills were reported paid with a balance of \$1,670.34.

**SWEDISH JOINT RECITAL.**

A large audience, composed mostly of Swedish-Americans assembled at Carnegie Chamber Music Hall, May 13, to listen to an interesting recital given by Josef Toft, violinist, Erik Leidzen, composer-pianist, and Lillian Gustafsen, soprano, under the auspices of the St. Eric Society. The artists selected for the occasion showed themselves truly artistic, and, in ensemble, a fine blending of tone, and the right spirit of interpretation and expression. Messrs. Toft and Leidzen gave Grieg's sonata in F major; Miss Gustafsen sang three songs in Swedish, also by Handel, Palmgren and Petersen-Berger; Mr. Leidzen played two piano compositions of his own, all fine descriptive tone pictures. Mr. Toft rendered Schubert's Ave Maria (for violin by Wilhelm) very effectively, also Rimsky-Korsakoff's characteristic Chanson Arabe (Kreisler), Dutch Song (manuscript, Kreisler), and Schön Rosmarin (Kreisler). He roused his audience to enthusiasm and gave as encore Gluck's Andante.

Miss Gustafsen very beautifully sang Lieurance's By the Waters of Minnetonka, Brewer's Fairy Pipers, Kreisler's Vision, and Thrane's Norwegian Echo Song, and, as encore, a Swedish folksong arranged by Lambert. Her voice is responsive to the requirements of all her songs. Mr. Toft gave the final number, Aulin's Berceuse, and Polska; Bach's Air on the G String, and Romance by Leidzen.

**FRATERNAL ASSOCIATION OF MUSICIANS MEETS.**

At the seventh monthly meeting of the Fraternal Association of Musicians, April 24, at the Ethical Culture Hall, a large audience had the pleasure of hearing a varied and unusual program. Irene Shirley, with the assistance of the skillful accompanist, May Fine, sang numbers by Dvorak, Dr. Arne, Reinhold, Becker, Johann Strauss, and Ah fors e lui (Traviata), revealing by a fine soprano the training received from her instructor, Mme. Sembrich. Miguel Castellanos, pianist, presented one of his advanced students, Louise Girard, who convinced by her brilliant rendition of the Castellanos arrangement of Delibes' Pizzicati, difficult numbers by Liszt, Karganoff and Moszkowski, that she was justified in making a public appearance. An unusual feature of the evening was the playing of the Spies Quartet, which consists of guitar, zither, first and second mandolin. This quartet music, led by Theo Spies, zither virtuoso, sounded like fairy-like arabesque, in contrast to the fullness of grand piano and voice.

George E. Shea, president, directed the concert. Mrs. David Graham was reception chairman, and Mrs. E. Bronx Southwick the chairman of press.

**WOMEN'S PHILHARMONIC SOCIETY MUSICAL TEA.**

A musical tea was given for the Women's Philharmonic Society, Leila Cannes president, by Mrs. Edmund Bronx Southwick, May 5, in honor of its twenty-fifth season, and was musically and artistically a great success. The following artists kindly entertained the guests: Ethel Grow, soprano, who sang Forever and a Day (Mack), There Is No Friend Like an Old Friend (manuscript, Cathcart), Noon and Night (Hawley), and Banjo Song (Homer); Lillian Croxton, soprano, who sang Rain (Curran), and The Wren; Georgia MacMullen, soprano, who gave Vergebliches Ständchen (Brahms), Der Lindenbaum (Schubert), and Le Moulin (Pierre); Alice Bergen, soprano, offering Over the Way (Marshall), The Bloom Is on the Rye (Bishop), and In the Time of Roses (Reichardt); John A. Carpenter, tenor, who contributed a fine interpretation of Handel's Where E'er You Walk. Jane Cathcart, pianist, played Beethoven's Country Dance, Mason's Silver Spring, and Grieg's Pappillon. The rooms were crowded with people who showed their appreciation of the artists by hearty recalls. Mrs. Kate Roberts is chairman of press.

**BOICE PUPILS AND PLANS.**

Susan S. Boice plans a summer session for voice, with special regard to the needs of out-of-town students and teachers; she will have special French and Italian classes during the period by native teachers. Porter F. At Lee, baritone, sole product of the Boice studios, sang during Music Week in White Plains, and in a notice of a concert given in St. Bartholomew's Parish House of that city a local paper said as follows: "His voice is of the rich, vibrant quality, powerful and properly placed. His singing of the Prologue (Pagliacci) was a wonderful piece of work, and his art in songs of lighter vein was of the highest."

**BALDWIN'S "SPRING" RECITAL.**

Spring came to City College on Sunday, May 13, when Prof. Samuel A. Baldwin, organist, searched through his library, and played all the spring-like numbers he could find.

He opened with Faulkes Festival Prelude, then the Air for the G String and the lively fugue in G major a la Gigue (Bach), and by way of contrast, the sedate Largo (Handel). Debussy was represented by Beau Soir; Frank H. Warner, well known local musician, contributed Sea Sketch (manuscript, and a very lovely piece of work); Bonnet's Variations de Concert gave full scope for display of the organ. Mendelssohn's ever popular Spring Song embodies the essence of spring. Mr. Baldwin closed his program with the fifth symphony of Widor.

The 900th recital was given Sunday, May 20.

**THE MISSES HOYT MATINEE MUSICAL.**

The annual matinee musicale, given in costume by Frances and Grace Hoyt, took place at the Morosco Theater, May 10. Frequenters of the Hoyt affairs know what unique entertainments they give, and that of this year fairly excelled those of the past. Subdivisions of the program, performed by each or together with Claire Rivers Moody at the piano, consisted of Three Folk Songs of Portugal; Songs of the East, Tableaux Chantants, Songs of Italy, Songs of the Past, Two Songs of Vermont and Two Songs of New York, all of these containing either sentiment or humor. The background of heavy velvet curtain, the living pictures and the always appropriate costumes (changed with lightning rapidity), all proved as effective as of yore. They sing better than ever, and in such skits as the Music Lesson, On Springfield Mountain and She's a Singer But a Lady (costume of 1890), Frances is especially fine. A large audience attended and the entire affair registered another success for these capable interpreters.

**MUSIC AT FREE PUBLIC LECTURES.**

A musical program was given at each of the lectures under the auspices of the Bureau of Public Lectures, Ernest L. Crandall director, in various high schools and other centers, from May 16 to May 26. Those in charge of the musical programs at these lectures were Grace Weissgerber, Louise Lancaster, Frederick M. Tracy, Josephine Wiethan, Maria Paz Gainsborg and Sally Hamlin.

**LUTHERAN MISSION PRESENTS MARIE SUNDELIUS.**

Mrs. Ernest F. Eilert, president of the Women's Auxiliary of the Lutheran Inner Mission Society of New York, with her board, presented Marie Sundelius in a program principally of modern songs and arias, Fillmore W. Ohman at the piano, in the Great Hall, City College, May 15. The singing of the soprano was hugely enjoyed as was the playing of Mr. Ohman, and President Dr. A. Steimle and Treasurer F. Bohligh must have received a substantial addition to their funds through this well planned and successful affair.

**MUSICAL POSTER PROGRAMS AND WINNERS.**

The annual luncheon and exhibit of the New York School of Applied Design for Women took place in the school's beautiful building May 15-21, and a noteworthy feature was the exhibit in the large ground floor room, which included musical posters. Marjorie Wheeler was awarded first prize, her musical poster design, in beautifully brilliant colors, attracting universal attention. An Egyptian figure, lyre and hieroglyphics formed the motive of her poster, and in the same room were other posters of her designing. Katherine Peters won second prize with a poster based on peacocks. This was the thirty-first annual exhibit of this splendid institution, founded 1892 by Mrs. Dunlap Hopkins, who gave a short talk on this occasion.

**HART-HUBBARD MUSICAL.**

May 11, Miss Hart and Edith Louisa Hubbard gave a studio musicale, the following composers taking part: Elena Sherman, Louis Edgar Johns, Gustav Becker and Robert Samuel Flagler. Beside Miss Hubbard, Bertha Richards, soprano, and Flora Van Westen, contralto, assisted.

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### Cara Verson Tells of Central European Conditions

Cara Verson, pianist, who has just returned from a successful concert tour of Central Europe, when interviewed, had some interesting things to say regarding conditions there:

"Berlin is at present one of the most cosmopolitan cities of Central Europe and ranks first in the number and variety of concerts. The great difficulty, while there, was to make a choice of musical fare. Would one prefer orchestral, a piano or vocal recital, or should it be a performance of Shakespearean tragedy by Moisse? And if one was out of tune with things musical and wanted diversion, there was always an operetta, or the Blau Vogel (the Chauve Souris of Berlin) to fall back upon.

"Of pianists there was an infinite variety: men of the classical school like D'Albert, Lamond and Pembauer, or on the other hand those interested in the moderns. I liked Walter Gieseking, who has the happy faculty of blending the best of both schools. I heard him in a most interesting recital of modern compositions of Malipiero, Castelnuovo, Scriabin and Hindemith. To be sure, interested as I am in the moderns, I could not entirely grasp the meaning of all that Hindemith has to say. His 1922 suite is very interesting. Gieseking has the most exquisitely refined pianissimo I have ever heard; it is so marvelous that it almost takes one's breath away. Some weeks later I heard him play the Brahms second piano concerto, and his wonderful interpretation was simply beyond description.

"Of orchestral music I heard much; there were many visiting conductors with the Berlin Philharmonic Orchestra. Mengelberg conducted Mahler's *Lied von der Erde* and a very interesting concert it was. Koussewitzky gave Scriabin's *Prometheus*, among other numbers; Furtwangler included the *Five Pieces of Orchestra of Schoenberg* (a first hearing) in Berlin, and Scriabin's *Poeme de L'Extase* in his program. Bruno Walter gave one of the most beautiful performances of Brahms and Haydn that I have ever enjoyed hearing. Stravinsky's *Sacre du Printemps*, because of its ultra modern tendency, almost caused a riot. There was hissing, shouting and whistling, but it was a splendid piece of work. Of Americans Frank Laird Waller was the only orchestral conductor I heard during the winter. He gave an entire Scriabin Abend (which was an innovation) with the Berlin Symphonic Orchestra. His interpretation of the Scriabin *Poem de L'Extase* was most inspiring. Indeed I liked it better than any that I heard, for he worked it up to a most magnificent finale, with the large bells, extra trumpets, and organ triumphantly announcing the victory of the spiritual over the more earthly love.

"There are apparently few composers in Central Europe these days; I say, apparently, for perhaps the expense of publishing prevents their doing so. Of the moderns, Schoenberg and Hindemith are practically the only ones heard. Pierrot Lunaire of the former was extremely interesting, and some of the numbers have a rare exotic beauty difficult of description. Hindemith's *Junge Magd*, for voice and strings, was another novelty I heard.

"Of the composers who are following in the path of Brahms, Mahler is of course the greatest. His Ninth Symphony is simply stupendous with its chorus of three thousand and its enlarged orchestra. You will probably be surprised that I lay such stress on orchestral concerts, since I am a pianist, but I believe it is invaluable to a pianist to



CARA VERNON

hear as much orchestral music as possible and to study the different instruments and their effects, their range, tone quality, etc., for only by so doing can he introduce into his playing the infinite variety of tone color needful for expressive playing. The singing quality of the violins and cellos, the lighter ripple of the harp, the plaintive tone of the oboe and, the less legato, metallic tone of the brasses, all can be produced to a great extent on the piano."

### Louis Aschenfelder Honors Mirovitch

At the Aschenfelder studios on Saturday evening, May 5, a reception, musicale and dance was held in honor of Alfred Mirovitch, given by Louis Aschenfelder and Eugene Mirovitch. Among the 150 guests present were the following: Mana Zucca, Mr. Casel, Mr. and Mrs. Elman, Mr. and Mrs. Zimbalist, Grace Hofmann, Dr. Amey, Dr. and Mrs. Braslau, Emma Mirovitch, Mr. Poliakin, Mr. Romanoff, Mr. Pantaloeff, Mr. and Mrs. Piastro Borrisoff, Rudolph Bochoe, S. Hurok, Mrs. and Mrs. F. Fischer, Kurt Hetzel,

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Mr. Joffe, Harold Land, Victoria Boshko, Mr. and Mrs. B. Epstein, Olive Alcorn, Eugenia Repelsky, Mr. and Mrs. Harry Kaufman, Mr. Isaacson, Helen Adler, Mr. and Mrs. Gobert, Mr. and Mrs. Remisoff, Mr. Plotnikoff, Mr. and Mrs. Thorne, Alexander Lambert, Mme. Bourskaje, Mme. De Treville, Mme. Schnitzer, Helen Morris, Miss Antik, and several members of the Russian Opera and Chauve-Souris.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

### REMOVAL OF ADENOIDS.

"Please tell me just what effect removal of adenoids and tonsils has upon the voice."

This is a question that has been asked frequently, and as frequently answered. The opinion of a specialist in throat diseases was asked and he stated that there was no injury to the voice from these operations, always of course supposing them to have been properly performed. It is said that there are many prominent singers before the public who have had one or the other of the operations on the throat without any material harm. In fact it has been stated that some voices have gained greatly in every respect.

### VIOLIN MAKING.

"Will you be good enough to advise me where I can obtain a book on violin making and repairing in all its phases? I am a constant and enthusiastic reader of the MUSICAL COURIER and thank you in advance for your efforts."

Charles Scribner & Sons has a book, *Strad No. 12*, that gives instruction in repairing. O. Ditson, Boston publisher, has issued one on *Famous Makers of Violins* by G. Hart. There is also one, *British Makers of Violins*, by W. Masedick. From violin authorities only the name of one book on repairing could be obtained.

### SUBJECTS FOR CLUB WORK.

"Will you kindly suggest some subjects for our Music Club to study next year? We have had opera for two years and are just about 'burnt out' on the subject. Our club meets once every month, so if you will suggest some subjects I shall certainly appreciate any information. Some one suggested, at our last meeting, our studying the music of different countries. Do you think this would make an attractive program? If so could you give me some kind of an outline? Thanking you again for past favors."

The music of different countries would make a good program, but you would require access to a library with a department devoted to music, as the history in the past must of course lead up to what is being done at the present. There are really so many subjects to choose from that it is difficult to decide which will be the subject most interesting to the majority of a club. American music at the moment is a subject attracting great attention, not only in this country but also abroad, where if foreigners do not like us particularly from a musical standpoint they must at least acknowledge that we lead in many musical ways. Here are some subjects that may enable you to make a choice: Ultra modern music, ancient choral music, folk music, Indian music, Chinese and Japanese music, musical instruments of the orchestra, songs and song writers, ballads. You see the subjects are many and varied. As for an outline of any of them, it is necessary to consult good reference books to find facts about the beginnings of music, whatever subject you study. First comes past history and origin, with progress traced down to the present; influence upon nation or country, cause of survival of certain works. You probably had some such outline in your opera study. Of course this means much work for the president of the club who is responsible, but, as said before, if you have a good musical library to consult it will be of great interest to get at the facts. There are so many

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books on nearly all musical subjects that the list becomes a very long one.

### THE MESSIAH.

"A short time ago I went to see a teacher in Boston. She asked me to sing *Every Valley*, from *The Messiah*. I did the running passages, as I had always been told, 'as smooth as possible.' I was told by the Boston teacher that this was wrong, that they should be done semi-staccato, she giving as her authority some man in London. Is this right? What are the solos that are always done by the tenor singing *The Messiah*? I understand there are traditional cuts for the work, so that all the numbers marked for tenor are not sung. Thanking you for the information."

In order to tell you whether the Boston teacher was correct in her statement, it would have to be ascertained who the London man was that she quoted. Not all the London or English singers have the correct traditions, although England may be said to be the home of oratorio. The tenor and bass singers are often referred to as the best interpreters of oratorio anywhere in the world, and it is well known that in the past, men have been heard here who have come over purposely to sing the roles of their special oratorios. One of these was Frangon Davies who made a specialty of Elijah in the oratorio of that name. A well known bass, who lives in London, has for more than twenty-five years sung at the Albert Hall during Christmas time in *The Messiah*, and his verdict of traditions can be depended upon. Teachers take many liberties with music, for the writer has heard the great soprano aria from *The Messiah* sung in the tempo of a quickstep, and when a suggestion was made that it was usually taken much slower, the teacher, whose pupil had sung it, was quite indignant and said this was correct, so-and-so having told her it was generally sung too slow.

A conductor of one of the largest societies appearing each year in oratorio work, said he preferred American women as soloists, for they were thoroughly well acquainted with all the solos from the experience they had in singing in church. Quartet choirs are not employed in English churches as is well known.

If you will consult William R. Chapman, who knows a great deal about this matter, he will probably have his own score of *The Messiah* with all cuts marked. Take your score with you and it would be well to write for an appointment. Another authority who is in Maine at the present time is C. Mortimer Wiske, of Newark, N. J., well known as conductor of the Newark Music Festival Association. He is at Bryant's Pond, Me., and undoubtedly would be glad to help you in the matter.

### American Institute Recitals

April 23 Margaret Spatz, pupil of Kate S. Chittenden, dean of the American Institute of Applied Music, gave a recital at headquarters playing works by leading composers, including the Americans Samuel P. Warren, Albert Ross Parsons, MacDowell, and Barratt, beside the Europeans Debussy, Dvorak, Beethoven, Chopin, Sapelnikoff, Brahms, Moszkowski and Paderewski. The young girl has decided pianistic talent, and this is coupled with a well developed technic, the combination giving pleasure to all hearers.

Hugo Kortschak, violin, and Francis Moore, piano, gave an artist recital at the same school, April 27, playing the sonata, op. 23 (Beethoven), and sonata, op. 100 (Brahms), finishing with Albert Stoessel's sonata in G major.

### Another Orchestra Engages Mero for Next Season

Attesting further to her popularity as an orchestra soloist, contracts have been signed for Yolanda Mero to appear with the Cincinnati Symphony Orchestra under Fritz Reiner, at a pair of concerts in that city on January 25 and 26 next.

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Theater, April 19 and 20. A fine array of vocal talent has been selected by Robert Bullen, conductor, and under his careful direction has attained a high degree of excellence in performance. The interesting choral numbers were supplemented by solo numbers by A. Rollo, bass; Harry Colé, tenor; Hector Duggan and J. P. Marsh, basses; Robert Thompson, tenor; J. C. Collins, violinist; C. Bell, cornetist, and C. H. Harper, pianist.

The pupils of Mrs. Fossum gave a recital at the Fossum Conservatory, April 15. Those appearing were Lawrence McCarger, Ellenor Tracy, Margaret Ritchie, Elsie Wellband, Helen Rose, Una Richardson, Jennie Bell, Winnifred Bishop, Orda Swan, May Caldwell, Margaret Prasow, Lucille Barber, Freddie Fisher, Marion Flynn, Beatrice Muir, Lottie Allan, Izette Foster, Hazel Colter, Kitty Heath, Barbara Claxton and Irene Simpson.

On April 8, Mr. Fossum presented the following members of his piano classes: Ella McCombs, Alice Knight, Margaret Waugh, Mary Minor, Lucienne Dube, Anna Minor, Margaret Wyatt, Edna Minor, Joseph Spivack, Sadie Prasow, Doris Brooks, Florence McCombs, Bertha Carlson, Violet Silver, Margaret Bell, Mrs. George Esmond-White, Ota Knight, Isabel Stewart, Frances McCandie, Rose Prasow, Greta McCombs, Jake Silver, Doris Appleton, Helen T. Morrison, Bella Grand, Merrill Woodruff, Mrs. J. S. Macleod and Mr. A. Hulbert. M. G. E.

**Memphis, Tenn., May 1.**—The customary sold-out house greeted Galli-Curci in the final concert sponsored by the Cortese Brothers. Her glorious voice, together with her charming personality, scored a big hit. Sharing honors with the singer were Homer Samuels, whose excellent accompaniments and compositions are always so much enjoyed, and Manuel Berenguer, flutist, who gave two solos. The enthusiasm of the reception given Galli-Curci was a tribute to her art and herself. She generously gave encore after encore.

The fourth and last of the series of recitals given by the Municipal Symphony Orchestra for the season 1922-23 was given at the Lyric Theater. Joseph Henkel, director, has proven that Memphis has a real orchestra and the demonstrations of approval and enthusiasm with which he was greeted was indeed gratifying. The season closes with every assurance of no deficit, the generous and fine response from the music-loving public auguring well for a splendid organization next season. A. B. Williams, chairman of the Music Committee of the Chamber of Commerce, has untiringly given his time and service and the success of the work this year has been through his indefatigable efforts. The assisting artist was Grace Griffith, whose lovely voice was heard in Musetta's Waltz Song from La Boheme (Puccini), with orchestral accompaniment, and a group of four numbers after which three encores had to be given. The last one of these was Spring is a Lady, words and music by Mrs. Frank Sturm, who so capably assisted at the piano.

The musical season of Memphis was brought to a triumphal close at the Lyric Theater when the Beethoven Club presented Beniamino Gigli, the celebrated tenor of the Metropolitan Opera Company. Not in many years, if ever, has any tenor made such a complete conquest of his audience in this city or scored as signally from the artistic standpoint. Mere words and hackneyed descriptive phrases seem meaningless in an attempt to do credit to such a delightful concert. Helen Hobson, soprano, and Wilfred Pelletier assisted on the program. Miss Hobson has a pleasing voice and gave Pace mio Dio from La Forza del Destino (Verdi), and a group of English songs. A delightful surprise was the duet from Cavalleria Rusticana, which was given as the closing number. Mr. Pelletier, who assisted Mr. Gigli at the piano—sharing honors with the two singers—will be remembered as the director of the San Carlo Opera Company, heard earlier in the season. It is interesting to note that the appearance of Gigli in concert in Memphis is the first recital given by this artist outside of New York City.

Alexander Gunn, pianist, and Elinor Whittemore, violinist, gave an interesting and enjoyable recital at the Goodwyn Institute in conjunction with the Ampico.

Charles Courboin made his second appearance before a Memphis audience recently when he gave an organ recital at St. John's Methodist Church.

An innovation which has met with hearty response is a series of Sunday afternoon recitals given at the Brooks Memorial Art Gallery in Overton Park. The first program was given by Theodor Bohlmann, pianist, and Mrs. James L. McCree, soprano; the second, by Fritz Fachermann, cellist; Mrs. F. Fachermann, mezzo soprano, and Joseph Henkel, violinist. Last Sunday the Cortese Brothers, Angelo, harpist; Joseph, violinist, and John Ward, flutist, gave the third and last of the series before one of the largest audiences of the season. J. V. D.

**Miami, Fla., May 2.**—The third and last concert of the season by the "Y" Singers was a great success and many

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pronounced it the best of the season. Election of officers took place at the annual meeting. Charles Cushman, who has been the director, claimed that lack of time compelled his resignation. The directorship was offered to Louis D. Gates, who declined also on account of pressing business affairs. The matter of selecting a director was then left in the hands of the Executive Committee. F. G. Railey is president; A. J. Myers, vice president; E. T. Clark, secretary; L. E. Stevens and A. F. Warriner, librarians; E. W. Bebinger and Phelps Hopkins, historians. Social Committee, D. E. Sheehan, W. L. Severson, F. G. Railey. Voice Committee, M. F. Manning, J. R. Shane, Lewis Morre and A. F. Warriner. Music Committee, W. L. Stone, L. A. Warner and W. L. Jennings.

Mana Zucca entertained a section of Mrs. L. B. Safford's piano class at a music party. All pupils played Arabesque, by Mana Zucca, who gave prizes as follows: (older students) first prize, June Johnson; second prize, Clara Cohen; third prize, Ruth Williamson; (younger students) first prize, Sidney Christie; second prize, Doris Cromer; third prize, Berthold Shoenberg. Of special interest was the playing of Irwin Gindin, seven year old prodigy, who is studying with Mana Zucca. His selections were Étude (Czerny) and Gypsy Rondo (Haydn).

A leading musical event was a production of The Holy City, by Gaul, under the direction of Charles Cushman. Soloists were Dorothy Stearns Mayer, soprano; Beatrice MacCue, contralto; Allan Carr, tenor; J. E. Rose, baritone. Assisting were Annie Ellis Fowler, Mrs. Charles Cushman and Mary Sutter. The White Temple Choir of fifty voices also showed splendid training. Amy Davis presided at the piano and Gertrude Baker played the organ.

The members of the Cardinal Club assisted other organizations in celebrating the eightieth birthday of Carrie Sears. Ida Duncan presented birthday greetings in the form of a poem. The Cardinal Club was founded by Grace Porterfield Polk and embraces members of seventy-five years and older.

Mr. and Mrs. Charles Briggs entertained the Miami Music Club with a garden musicale at their Brickell avenue residence, in honor of the president, Grace Porterfield Polk. L. B. S.

**Montgomery, Ala., May 2.**—Tito Schipa spent several days in this city recently, when a share of his time was spent in composition. He is writing a musical comedy as yet unnamed which contains many catchy melodies as played for the MUSICAL COURIER's representative.

Mr. and Mrs. John C. O'Connell gave a dinner party to Signor Schipa at their home, the other guests being Dora Sternfeld (pianist-teacher), Father Campodonico (composer of liturgical music), Mr. Burke (secretary to Schipa), John Proctor Mills (poet-musician) and Mrs. O'Connell's sister. By request Mary Frances O'Connell sang Hageman's At the Well and a song by La Forge (playing her own accompaniments) and Depuis le Jour (from Charpentier's Louise) and Pale Moon, by Logan, with Mr. Mills at the piano. Signor Schipa predicts a brilliant future for Miss O'Connell, who is a pupil of Maria de Santy Riedel. Schipa requested Mr. Mills to play his setting of the old Italian poem, Caro Mio Ben. So pleased was he with this new setting that he complimented the composer very highly and requested a copy of the song for his repertory. He has asked permission to set Affinity, a poem by Mr. Mills, to music.

The Shrine Jollies was a great success this year, bringing forth much splendid talent.

The Old Ship Chorus Choir under the direction of Oscar Earle Safford, with Marguerite Mayberry at the organ, gave a fine program of church music from the fourteenth, sixteenth, eighteenth, nineteenth and twentieth centuries. The soloists were Mrs. W. M. Kelley, S. Clayton, Oscar Safford, Douglas Mills, L. W. Adams and Kate Breeding. This is the leading Negro choir of this city.

Galli-Curci appeared in a varied program at the Municipal Auditorium, April 27. Her popularity was again attested when she graciously responded to encore after encore. Homer Samuels was well received and his song Pierrot brought him great applause. M. Berenguer, flutist, gave several solo numbers (among them Autumn Leaves A'Whirl by Samuels) and played several obligatos.

Bessie L. Eilenberg, Lily Byron Gill and Kate Boothe are to be heartily congratulated for their splendid concert course this season and assured of a continued support by their season ticket holders and other music patrons. This was the last of a series of eight concerts.

Edna Walgrove Wilson, of the vocal department at Alabama Woman's College, sang at Forest Avenue Methodist Church, recently.

Galli-Curci and Homer Samuels told the writer of having received a copy of a new Negro dialect song, Ah! See'd Er Callicker Mule, music by E. Edwin Crierie of Tulsa, Okla., and were delighted to learn that the poem was written right here in Montgomery by John Proctor Mills. The singer assured Mr. Mills that she was going to use the song

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The regular monthly students' recital was held at the studio of Dora Sternfeld on Alabama street, displaying a splendid array of talent. Florence Fuller, a twelve-year-old girl student of Miss Sternfeld's, competed in the students' contest held during the State Federation and showed marked talent for one of her years.

The members of the Alabama Sacred Harp Singers held their regular "sing" early in April at Montgomery County Court House.

The St. Louis Symphony Orchestra with Rudolph Ganz as director gave two fine concerts here. In the afternoon a children's matinee was given with Max Steindel as cello soloist. A splendid feature was the introduction of the different instruments of the orchestra to the children in attendance by Mr. Ganz, who was exceedingly clever and won great admiration from the children. In the evening Carolina Lazzari was the soloist and shared with Mr. Ganz the hearty welcome.

The Civitan Club gave the twenty-two children from the Children's Home an afternoon of pleasure and joy by having them as guests at the matinee given by the St. Louis orchestra.

The Auburn Glee Club under the direction of Bidez appeared at the Alabama Woman's College recently and created a furor.

Mary Frances O'Connell sang (Mrs. James Haygood at the piano) before the open meeting of the B'Nai Brith recently. Eugenia Meller gave two piano solos.

American Business Men held ladies' night recently and the following musicians gave a splendid program: Mrs. Eloise Neely (soprano) with Eleanor Neely at the piano; Mary Frances O'Connell (soprano) with Mrs. E. E. Cobb at the piano, and Mrs. Earle Elmo Cobb (soprano) with Mrs. S. H. Bennett at the piano. Mrs. Neely sang a recent song by a local composer with the composer, Thomas Clanton Calloway, at the piano.

Mrs. Neely and Miss Cromwell gave several solos and duets before the Praetorians recently.

Meta Brassell was contralto soloist before the Philatheans at Clayton St. Baptist Church.

The three music clubs, Le Club de Vingt Musiques, the Montgomery Music Club and the Treble Clef Club presented the operetta In the Garden of the Shah under the direction of Mrs. Earle Elmo Cobb recently. The cast, with the exception of Eleanor Neely (soprano), was the same as in another presentation of this musical affair.

Mrs. Eloise Neely was reelected president of the Montgomery Music Club at its recent election of officers, this being her fifth year as president, which is a decided compliment to this singer. The other officers for the new year will be Mrs. Joshua Clark (vice-president), Mrs. Claude Hendrix (treasurer), Inez Powell (recording secretary), Mrs. Terry Mastin (corresponding secretary), Ruth Elliot (librarian), Harriett Huber (historian), Mrs. Reed Lancaster (accompanist), Mrs. James J. Campbell (assistant accompanist), Frank Woodruff (director), who was also re-elected; Mrs. Patillo (senior federation director), and Mrs. Carr Buchanan (junior federation director).

Each Saturday morning a musical program is given by some member of the Alabama Women's College faculty, or some talented student. Plans for a new hall have been made and new pianos will be installed next season. Recently the musical faculty broadcasted a concert from the Alabama Power Plant's station at Birmingham. There are between three and four hundred students this season, more than two hundred of which are studying music in some form or other.

Mr. J. E. W. Lord, organist at Temple Beth Or, has been giving a series of fifteen minute organ recitals on Friday nights.

Grace Lorrey Clyde (mezzo-soprano), artist pupil of Tecla Vigna of Cincinnati, Ohio, visited her relatives, the Mills family. She appeared before the Civitan Club with Mrs. James Haygood at the piano. She also sang many times with John Proctor Mills as accompanist.

The Treble Clef Club recently held its election of officers which resulted as follows: Mrs. C. Guy Smith (president) re-elected; Mrs. Charles Mitchell (vice-president); Mrs. Joe Matthews (treasurer); Mrs. S. L. Jordan (secretary); Mrs. W. B. Fleming (reporter), and C. Guy Smith (director). Mr. Smith has been director of the club since its inception and has done splendid work.

The piano students of Mrs. Joseph Kaufman gave a recital recently. Mrs. Emil Wise sang several numbers by Harriet Ware and Edward German for the students, who thoroughly enjoyed it.

A. L. Kimbrough was re-elected chairman of the Sacred Harp Singers' Society of the State; H. L. Walton, as vice-chairman, and W. B. Allgood as secretary. The society's semi-annual convention will be held the first Sunday in May in this city.

Pauline Garrett Chilton presented her students, Bessie Reese, Julia Grace Collier, Margaret Haigler, Martha Jackson, Margaret Young, J. B. Jenkins, Olive Bomar, Mrs. Charles Keane, Robert Gorrie, Nancy Garrett and Mrs. Frank Hurley in a vocal recital.

Bessie Reese (violinist) and Mrs. Bruce Kennedy (pianist) are giving much pleasure with their musical programs each evening at the Exchange Hotel.

Bessie Leigh Eilenberg presented the following students in recital: Anne Thetford, Margaret Peck, Estelle Linkow, Anne Garrett Sheehan, Flora Frank, William Winkenhof, Luck Hudson, Leota Barker, Sylvia Monsky, Elizabeth Beasley, Lucy Louthrop, Letitia Allen, Ellen Sanderson, Marjorie Levy, Caroline Haralson, Clarabel Henderson, Mary E. Darby, Nell Watkins, Sadie Wilson, Loraine Schlessinger, Josephine Powell, Mary Smith, Laurie Bell Weil, Alvena Stewart, Estelle McGowan and Olive Gardner.

Thelma Lee, violin prodigy of Paul Verpoest of Alabama Woman's College, played some splendid numbers at radio station WSY at Birmingham recently. She was accompanied on the piano by Gladys Pinkston. J. P. M.

Mount Vernon, N. Y., May 4.—The annual concert by the public school children was held on May 1. The program included numbers by the combined orchestras of the grade schools numbering over one hundred players, the school band, and the rendition of the cantata The Walrus and the Carpenter, by Percy E. Fletcher, sung by a chorus of two hundred children selected from the fifth and sixth grades. The supervisor of music is Russell Carter; the assistant supervisor is Loretta M. Knights. An audience of a thou-

sand crowded the high school auditorium and generously applauded the young performers. W. H. H.

Muskogee, Okla., May 4.—Mrs. Claude L. Steele, who is voice and choral director for the Oklahoma School for the Blind, presented the results of a year's work in three programs recently. The Junior Chorus concert on April 29 was divided into two parts, the first part made up of Nature Studies and the second part devoted to Jessie L. Gaynor's operetta, The Toy Shop.

The Girls' Glee Club gave an American Indian operetta called The Feast of the Red Corn, by Paul Bliss. This was prefaced by choral numbers by Mendelssohn, Brahms, Fenn and Warner, a vocal duet by Bonnie Hayes and Claudene Johnson and a piano duet by Gretta Owen and Goldie Cummings.

The Boys' Glee Club gave a Minstrel Show which proved very popular. Robert Boynton was interlocutor and other blackfaces were Frank Daniels, Harry Austin, Orbie Guthrie, Lyle Fessenden, Walter Atha, Jesse Emerson, Elmer Lightner, Jacob Siemens and Malcolm Coney. B.

New Haven, Conn., May 7.—A large audience attended the recital given on April 10 by the St. Ambrose Music Club at the Hotel Taft. Kate Lee Lewis was in charge of the program, which consisted of compositions by Polish and Hungarian composers. The guest performers were Dorothy Sterling Lalley, soprano; Lilian M. Heinz, pianist, and Emma E. Goergen, alto, all of whom acquitted themselves admirably and gave genuine pleasure to the audience.

On April 18 and 25 Mr. Simonds lectured about Elgar, Ireland and Pizzetti. At the first lecture he and Hildegarde Nash Donaldson played Elgar's sonata in E and Ireland's sonata 2 in A, both of which were greatly enjoyed. At the last lecture they played Pizzetti's sonata in A, which was composed during 1918-19 and which showed the imprint of the war in the first two movements. The closing movement is bright. New Haveners have had the privilege of hearing played at these lecture-recitals violin sonatas rarely played on any concert program.

On April 18, at Center Church House, Ethel M. Welch, poet and reader; Frederick W. Welch, tenor, and W. Frank Chatterton, pianist, gave an interesting concert assisted by Beatrice Marsh, soprano; Harry Hadley Schyde, basso, and Frank De Matteo, violinist. A large and representative audience gave generous applause to the various numbers. Miss Welch read from her own varied writings. Mr. Chatterton played two of his own piano compositions which proved melodious and meritorious. His composition, Twilight, suggested MacDowell's To a Wild Rose in its simple directness of melody. Although still in his 'teens, Mr. Chatterton is an able organist as well as pianist. Mr. Welch and Mr. De Matteo are both graduates of the Yale School of Music and are excellent musicians. Miss Marsh and Mr. Schyde are well known church singers and rendered their groups of songs pleasingly.

The Woman's Club Chorus gave its annual musical program with William E. Haesche as conductor and Helen Cain, accompanist, assisted by Sarah Tarleton Fiske, soprano; Grace Burnes Munson, alto, and George Davidonis, violinist. The program opened and closed with selections by the Ensemble Club. The chorus sang two groups of songs, one of which was composed by Mr. Haesche. Miss Fiske sang one group of songs in her usual finished style and seemed to be at her best. Mr. Davidonis played a group of three violin compositions by Mr. Haesche, all of which were excellent. Edith Lang's The Shepherd Lady was sung by the chorus, assisted in the incidental solos by Miss Fiske and Mrs. Munson. Mr. Haesche will begin his duties as professor of theory at Hollins College in Virginia next fall.

An interesting and illuminating concert was given by pupils of the Neighborhood House Settlement Music School

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on April 21 in Center Church House. All performers were Italians ranging from nine years of age to the early twenties. The first half of the program was given by pupils now in the school whose ages ranged from nine to sixteen. The Mandolin Club, with Frank D'Amato leader, opened the program with two selections exceedingly well rendered. Nicholas Volpe, a ten-year-old violinist, was heartily applauded, as was Mary Christina, who also played the violin. She is only nine, but has assurance and poise. John Amaroni, ten, played exceptionally well on his mandolin. He has formed a small orchestra of two violins and one guitar besides himself. He conducts as well as plays and up to date they have had three engagements at Italian weddings. The violin ensemble gave several numbers with fine finish. Willie Cayone afforded much pleasure. The school orchestra offered in excellent manner a group of three selections with Alfonso Vestuti as leader, who showed much painstaking effort on his part with the children. Christine Gambini, soprano, sang charmingly. She was given a scholarship at Yale last year where she has been studying with Francis Rogers and making fine progress. Her second selection, *Voi Che Sapete*, was sung with string accompaniment. An interesting feature was the Barcarolle for piano, composed by Andrew D'Amato and played by Anna Scola, fourteen. The Neighborhood House String Orchestra composed of young men and women, some of whom have studied at the school, played twice. Mr. Vestuti graduated from the Yale Music School last year and has the makings of an excellent conductor. This school is the only one of its kind in Connecticut and under the splendid supervision of Jessie C. Beecher, resident musical director, and Dorothea V. Gleason, resident violin teacher, is doing much for the civic betterment of this vicinity as well as for those young Italians who are yearning for the chance to satisfy their musical taste and ability. Andrew D'Amato is in his third year at the Yale School of Music and besides playing the violin, is giving much promise as a composer.

Woolsey Hall was filled with the parents, relatives and friends of the one hundred young musicians from the Hill-house and Commercial high schools, who gave their annual concert on April 27. The combined orchestras gave a praiseworthy performance of compositions by Weber, Luigiini, Handel, Mozart, Gluck and Sousa. Helen Marek, C. H. S., '23, sang Villanelle, by Dell'Acqua, with excellent tone production. The entire concert was unusually good and reflected great credit upon William E. Brown, conductor, who was enthusiastically applauded. Able piano accompaniments were rendered by Edgar A. Ford, W. Frank Chatterton and Samuel Yaffe.

On April 19 Jessie Harriet Newgeon, of the Yale Music School, gave an organ recital in Woolsey Hall, which was open to the public and well attended. She is the organist at Calvary Baptist Church.

A competition in organ playing was held by the Yale School of Music in Woolsey Hall, when Edgar Abbot Ford, of New Haven, won the fifty dollar prize offered for the best playing of Mendelssohn's prelude and fugue in D and Barie's *Symphonie Intermezzo*. The judges were William C. Hammond, of Mount Holyoke College; Lynnwood Farnam, organist at the Church of the Holy Communion, New York City; Miles Farrow, organist at Cathedral of St. John the Divine, New York City, and Dean David Stanley Smith, of Yale.

Much interest is shown in the recent decision of those connected with the Empire District Young Artists' Contest, by which Mabel Deegan, of New Haven, a pupil at the Yale Music School under Isadore Troostwyk, is to go to Asheville, N. C., to play in the violin contest with Miss Katz, of New York, the contest being very close. Miss Deegan is considered one of the best violinists in this city. G. S. B.

Oklahoma City, Okla., May 2.—The first program of the Artists' Center presented at the Criterion Theater during four days of last week, formally inaugurated the organization in Oklahoma City. The Artists' Center was organized for the purpose of unearthing and developing unusual talent in music or kindred arts and establishing a scholarship fund for the cultivation of such talent in eastern or European art centers. The production was under the direction of Laura St. Mary.

G. R. Goodner was elected president of the Apollo Club at a recent meeting. W. W. Hollingsworth was elected vice-president; H. E. Cole, secretary, and Newton Avey, treasurer. A discussion of the regular course of concerts sponsored each year by this organization was held and it was decided to present not more than two concerts next year.

A piano students' recital was given by Mary Cooke, in her studio, assisted by Florence Merritt, reader; Ella Beth Laird, dancer, and Mabel K. Laird, soprano.

A program of special interest was presented by the orchestra of the Ladies' Music Club at the Oklahoma City Golf and Country Club. The prelude from Lohengrin headed the list, followed by the old fashioned dance, *Passe-Pied*, by Gillet. The other items were Beethoven's *Adagio Cantabile* and Bendix' *The Dawn of Love*; Sarasate's *Spanish Dance*, played by Anna Shapiro; Anitra's *Dance*; *Andante Cantabile*, by Tschaikowsky; *As'e's Death*; Tobani's *Wedding Serenade*; Carl Bush's *Omaha Indian Love Song*, arranged for orchestra, and *Caro Nome*, from *Rigoletto*, sung by Mrs. Valley J. Robicheaux. Following the program the members were guests at an informal tea, tendered by Mrs.

C. B. Ames, president of the club, who will leave shortly to make New York her home. C. M. C.

Philadelphia, Pa.—(See letter on another page).

Portland, Ore.—(See Music on the Pacific Slope).

San Antonio, Tex., May 2.—Mrs. Eli Hertzberg entertained the San Antonio Music Teachers' Association recently at which time a short program was given by Mrs. L. L. Marks, soprano, and Mildred Elgin, pianist. A short talk on music by Roy R. Repass, the out-going president; Oscar J. Fox's (the in-coming president) statements about Texas Cowboy Songs (one of his, *Rounded Up in Glory*, is just off the press) and Mrs. Eugene Staffel's interesting musical digest made up a fine evening's entertainment.

The San Antonio Liederkreis, O. W. Hilgers, director, recently gave a program of choral numbers assisted by Edward Martinez, cellist; Lucile Wiseman, soprano; Mildred Wiseman, violinist; Cornelia Gazell, mezzo-soprano; Tillie Brown, contralto; Harry Lucas, bass; Clyde Lucas, tenor, and Leonard Gillingier, bass.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, presented Walter Dunham in a lecture on the oratorio, April 17. He gave an interesting discourse covering oratorios from the early period to the present. At the conclusion the following musicians sang the important numbers from Mendelssohn's *Elijah*, preceded by a few remarks by Mr. Dunham concerning them: Mrs. Fred Jones and Elizabeth Longaker, sopranos; Mrs. Guy Simpson and Alice Simpson, contraltos; Charles Stone, tenor; Warren Hull and Fred Daggett, basses.

The regular Sunday afternoon orchestral concert at the Empire Theater on April 22, under the direction of Julien Paul Blitz, consisted of the Poet and Peasant overture (Suppe), Spanish March (Sanchez) and three other popular numbers. The program at the Palace Theater, under the direction of Don Felice, consisted of Schubert's B minor symphony; Angelus, from *Scenes Pittoresques* (Massenet) and a popular number. Both orchestras are excellent and large audiences attended the concerts.

The Tuesday Musical Club presented, with Mrs. John B. Albright as general chairman, an unusual entertainment, April 23, entitled a Magic Hour with Famous Paintings. Meri Russell Hughes, danseuse, gave seven dances as follows: Salome (Strauss), Hungarian Dance No. 6 (Brahms), La Cygne (Saint-Saëns), Wooden Doll from Russia from Chauve-Souris (Maurice Gest), Dance Macabre (Saint-Saëns), Pearl of Madrid (Serremia) and Espana (Jota). Catherine Clarke was at the piano. Mrs. Fred Jones, as Jenny Lind, sang an aria from *Semiramide* (Rossini); Mrs. L. L. Marks, as Elizabeth, sang *Dich theure Halle*, from *Tannhäuser* (Wagner), and William Turner sang *Ah Moon of My Delight* from *A Persian Garden* (Liza Lehmann). Walter Dunham was at the piano for these numbers. Idella Adelman, as a Gainsborough painting, gave two readings and the poses of famous paintings in a large frame were as follows: Whistler's *Mother*, by Mrs. Mary Elmendorff; *Carmenita*, by Mrs. Mattie Herff Rees; *The Broken Pitcher*, by Olga Seiser; *The Angelus*, by Elizabeth Carnahan and Aubrey Douglas (assisted by Willeta Mae Clarke, violinist, and Mildred Duggan, organist in musical number off-stage); *Madonna and Child*, by Mrs. Guy Simpson (assisted by Willeta Mae Clarke, violinist, and Walter Dunham, pianist off-stage); *A Portrait*, by Mrs. James Chalkley; *The Little Duchess*, by Elizabeth McAlister; *The Little Colonial Dame*, by Mary Margaret Brown; *The Alice Blue Gown*, by Dorothy Richter; *Listening to the Fairies*, by Evelyn Duerfer, and *Innocence*, by Jane Seiser. A necromancer (Gifford Crowell) gave the prologue and introduced the pictures with a short verse applicable to each.

The closing luncheon of the Tuesday Musical Club season was held April 24, with Mrs. James Chalkley as chairman. Bertha Berliner, who is visiting her parents after operatic

successes in Italy, was honor guest. Talks were made by Miss Berliner, Mrs. S. J. Chandler, Mrs. J. S. Monkhouse and Mrs. B. S. Chandler. Musical numbers were given by Mrs. George Gwinn, soprano; Evelyn Duerfer and Bessie Guinn, cellists; Mary Johnson and Mrs. Jefferson Peeler, violinists, and Maurine Johnson and Mrs. Jack Lockwood, pianists.

The San Antonio College of Music, of which John M. Steinfeldt is founder and director, presented Annie Holliday, pianist, in recital, April 24. This is the third recital in a series given at the close of each season. Her numbers included compositions by Bach, Chopin, Debussy, Arensky, Steinfeldt, Barratt and Liszt. Her playing was characterized by fine interpretive insight, excellent technic and good tone.

Oscar Nicostra, cellist, assisted by Rita de Simone, dramatic soprano, was presented in invitation recital by the Pan-American Round Table, Mrs. J. C. Griswold, president, April 24. Mr. Nicostra is an unusually gifted cellist with a rich, big tone and unlimited technical facility. Both artists were enthusiastically received. Felix Ruano was the capable accompanist.

The Thursday Class in Musical Appreciation enjoyed an interesting discourse on *The Mastersingers*, April 23, by Mrs. C. C. Higgins, with Mrs. Lawrence Meadows playing the motifs. On April 26 the final opera in the course, *Tosca*, was studied. These lectures by Mrs. Higgins have been most comprehensive and instructive.

Felix L. St. Claire, violin pupil of Julien Paul Blitz, won first place in the violin contest at the second annual Texas Interscholastic music meet on April 27 and 28, which was held at Baylor College in Belton, Tex. More than two hundred and fifty high school students from twenty-seven counties attended the meet. Saul Klein, also a pupil of Mrs. Blitz, won first place in the violin contest last year.

Excellent programs were given at both the Empire and Palace Theaters, April 29.

Mrs. Fred Jones, soprano, and Charles Stone, tenor, appeared as soloists with the Victoria Choral Club of which David Griffin, of San Antonio, is director. Other soloists of Victoria were Mrs. F. H. Crain, Mrs. A. F. Mulholland and Mrs. Robert McCutcheon. Norma Owen Griffin was at the piano.

Mildred Elgin, pianist, and Rubie Perryman Hardin, soprano, of the faculty of Westmoorland College, appeared in concert on April 30. Roy R. Repass was the accompanist.

Mrs. Roland S. Springall presented her piano pupil, Ruth Elizabeth Herbst, in recital on April 28. Miss Herbst is a serious young musician who played excellently and reflected great credit on her teacher. Of added interest was the ensemble number by Ruth Elizabeth Herbst, cornet; Louis DuBoise, saxophone; Claudie Dell Smith, violin; Elizabeth Scoggin, violin, and Mary Templeton, piano. S. W.

Sacramento, Cal.—(See Music on the Pacific Slope).

Stamford, Conn., April 30.—On Saturday evening, April 7, an entertaining recital was given by the advanced (Continued on page 64)

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MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas; Classes beginning first week in June; second week in July.

LAURA JONES RAWLINSON, Portland, Ore., 81 North 18th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal., June 18, 1923.

MRS. S. L. VAN NORT, 2816 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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### Wyatt Heard at Percy Rector Stephens' Studio

Frederick Wyatt, teacher of singing in Wilmington, Del., has for the past two seasons devoted most of his time to special concert preparation under Percy Rector Stephens, of New York. At the same time he has continued with his own teaching and directing, applying directly to his own work the theories and technic gained from Mr. Stephens' special classes in New York and the summer session in Chicago.

Mr. Wyatt was for some years choir director and soloist at the Westminster Presbyterian Church, and conductor of the Westminster Choral Club, Wilmington, Del., whose yearly performances of oratorios and cantatas became a matter of considerable musical interest in the vicinity. Since his special study, Mr. Wyatt has been associated with the Church of St. Matthew and St. Timothy, New York, as bass soloist.

Mr. Wyatt's professional appearances include a booking with the Philadelphia Operatic Society in The Jewels of the Madonna and recital programs in Millbrook, N. Y.; Ridgewood, N. J., and the State University of Delaware.

Songs of varied interest went to make up the program presented recently at the New York studio of Percy Rector Stephens. Opening with Handel's From the Rage of the

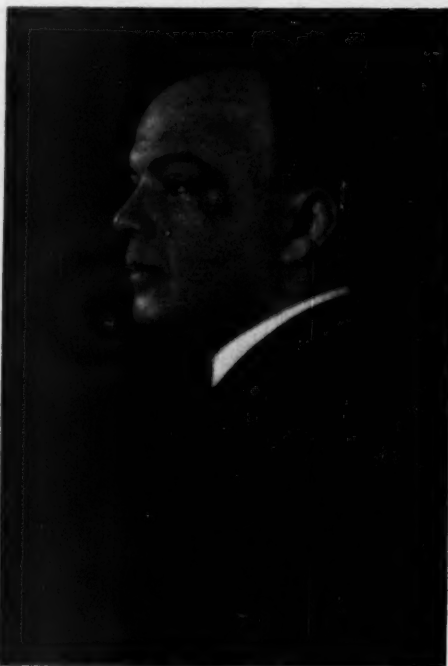


Photo by Edwin F. Townsend.

### FREDERICK WYATT

Tempest, the program ranged in mood from a Rachmaninoff group, including As Fair Is She, God Took From Me Mine All, The Isle and Floods of Spring, to a group of modern Italian and French, Frederick Keel's three Salt Water Ballads and a closing group of English songs of contrasting color. Mr. Wyatt's voice is one of richness and resourcefulness and his program of songs proved to be a medium through which his vocal interpretations were truly made. Lee Cronican played a distinguished accompaniment.

Repeating his New York program in Wilmington on May 3, Mr. Wyatt pleased not only his entire audience, but the critics, who say of him:

He possesses that quality innate in the true singer, emotional power. Mr. Wyatt was master of the mood of the composer and of his hearers. Enunciation that makes listening to his rich voice even greater pleasure is added to an admirable control and flexibility. Mr. Wyatt sings with no appearance of effort. His tones are never strained and his audience was left free to enjoy his very satisfactory selection of numbers.—Wilmington Morning News, May 4.

Frederick Wyatt carried an interested audience through a wide range of moods. His program was most exacting in its demands, testing every resource of the singer, but from the opening notes of Caesar's tragic appeal in Hear Me, Ye Winds and Waves to the last drum beat after Hangin' Danny Deever in the Mornin', Mr. Wyatt met the demands unflinchingly. He was most successful in his Italian and French songs. There was an almost faultless finish in his reading of Separazione and Nebbie. Mr. Wyatt is taking a place in the front ranks of American baritones. His skilful handling of a naturally splendid voice, his appreciation of the many possibilities of diction and his high ideals of the art of interpretation make him, at all times, a most interesting singer.—Wilmington Evening Journal.

Especially to be noted, as well as praised, is Mr. Wyatt's satisfactory diction, which leaves no doubt of the sentiments of the text to be conveyed. When to this is added an ample equipment of musical taste, and a satisfying baritone voice of range and flexibility, it is a safe prediction that Mr. Wyatt will reap credit for himself and reflect honor on "The First City."—Wilmington Evening Journal.

### Marie Langston in Unusual Brahms Songs

At the final Sunday afternoon concert at the Academy of Fine Arts, Philadelphia, Marie Stone Langston, contralto, was heard in two Brahms groups of exceptional interest and—so far as two of the numbers are concerned—rarity to concert-goers in America. They were Gestillte Sehnsucht and Geistliches Wiegenlied, op. 91, with viola obligato.

Last season, Miss Langston was engaged to sing these numbers at Bryn Mawr College, on the occasion of a lecture on Brahms by William Surritte of Boston. It was found impossible to obtain copies in this country, and only after much difficulty were they secured from abroad. So effective and well received were they, that the singer has several times since been asked to include them in her programs, and it was by special request that they were given on May 6. Brahms seldom wrote without having something to say, saying it musically, with sincerity and intelligence and, in this instance, with more than usual beauty. The songs are difficult and would suffer at the hands of an incapable or indifferent singer. Miss Langston brought to them fine

understanding and artistry and that richness and smoothness of voice which are so markedly hers.

Other numbers were the lovely Sapphic Ode—exquisitely sung—Der Schmied and the less familiar Botschaft, a charming number deserving of more frequent hearings.

### Harp Recital by Dilling Pupils

The pupils of Mildred Dilling gave evidence of thoroughly musical harp instruction at a recital at the studio of Mrs. F. M. L. Tonetti, 135 East 40th Street, May 7. Without exception each successive number of varying degree of difficulty was played with obvious intelligence of content, a security of the amount of technic the performer has had time to acquire and a pleasure and unself-consciousness in performance that spoke worlds for the tact of the teacher. Some pupils listed were unable to appear on account of illness and Miss Dilling with smiling imperturbability asked for extra numbers from several of those present. The unembarrassed response and the high standard of these impromptu performances were remarkable. Another pleasing feature were the French chansons which several of the little girls sang, accompanying themselves on the harp. Francis Callow and Edythe Smith closed the program effectively with Schubert and Dubois numbers for two harps. The other participants were Yolando Greco, Irma Ruth Vonnegut, Elizabeth Kalk, Helen Clapham, Barcia Jones and Alice Singer. A charming solo dance was offered by Elizabeth Kalk, with her mother at the piano, and a number of Negro spirituals, by Irma Reddick, contributed towards a very enjoyable afternoon.

### A Birthday Surprise for Freemantel

On May 4 some of the students of Frederic Freemantel gave him a surprise birthday party. After his regular teaching periods were over he was "kidnapped" by some of his husky young pupils, taken to his hotel and made to get into his dinner clothes, and then escorted into a waiting motor to the Hotel Plaza, where he found most of his pupils waiting for him. Without heeding his protests he was ushered to one of the private dining rooms, and when he saw the decorated tables he remembered that he had a birthday. A very pleasant and happy evening was spent there. When the birthday cake was brought in there were just eighteen candles all alight. Although Frederic Freemantel denied being in the eighteen-year-old flapper class, no one could get out of him just how old he was. He said: "I feel like eighteen and probably look about twice that."

### Denishawn Dancers Re-engaged in Des Moines

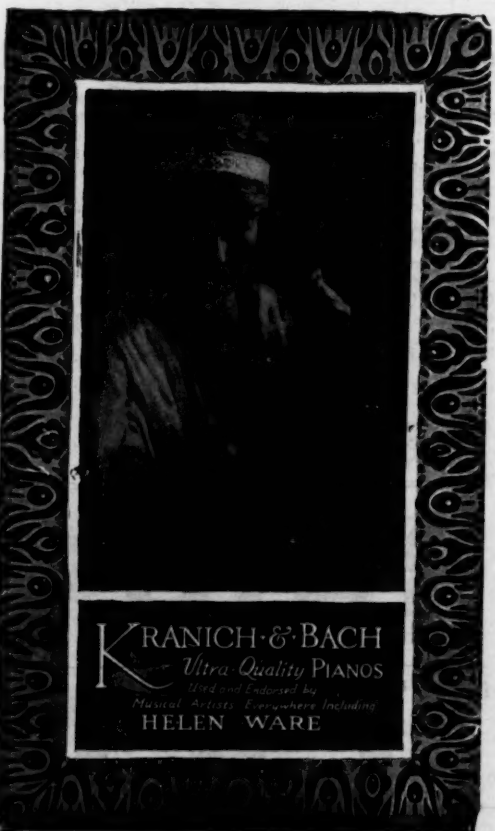
Ruth St. Denis, Ted Shawn and the Denishawn Dancers will return to Des Moines for two performances, under the local direction of George F. Ogden, next February. Mr. Ogden presented them on March 20 of this year and although the engagement came during Holy Week he had a capacity audience and so has taken the company for two nights next season. Other recent dates booked for this attraction include Bridgeport, Conn.; Pottsville, Pa.; Watertown, N. Y.; Olean, N. Y.; Columbus, O.; Meadville, Pa.; Hot Springs, Ark.; Little Rock, Ark.; Columbus, Mo.; Chanute, Kans.; Independence, Kans.; Sioux City; Watertown, Ia., and Erie, Pa.

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San Jose, Cal., April 25.—The London String Quartet appeared as the final number of the Colbert Concert Course at the Teachers' College Auditorium, April 13. This splendid organization repeated its success of last year and elicited a response from the audience which proved the attraction which chamber music recitals have for San Jose audiences.

As a substitute number for the *Così Fan Tutti* production, Mrs. Colbert presented a trio of San Francisco musicians—Kajetan Attl, harpist; Madame Wilson-Jones, soprano, and Anthony Linden, flutist.

### ATTRACTIVE CONCERT ANNOUNCEMENT FOR NEXT SEASON.

The newly organized San Jose Music Association has made its first definite announcement concerning next year's course. The San Francisco Symphony Orchestra; Harold Bauer, pianist; Efreim Zimbalist, violinist; Margaret Matzenauer, contralto; San Francisco Chamber Music Society, and Reinold Werrenrath, baritone, have been engaged for the coming season. Any financial gain will be used toward providing an extra concert without charge or to provide a superior course for the following year.

### COLLEGE ORGANIZATIONS PERFORM SACRED WORK.

On Easter Sunday at the College of the Pacific, the college chorus and orchestra, under the direction of C. M. Dennis, assisted by Juanita Tennyson, soprano; Ardis Carter, contralto; Chester Herold, tenor; Frank Towner, baritone, and Roland Hunt, baritone, gave an excellent performance of Gounod's *Redemption*. The chorus did fine work in *Unfold Ye Portals* and the *Hymn of the Apostles* and the soloists revealed both vocal and interpretative ability.

### NOTES.

Four interesting undergraduate recitals completed the series of six offered at the College of the Pacific, all the participants showing considerable talent, excellent training and attractive stage presence. The senior recitals began auspiciously with a joint recital by Bonnylee Stewart, pianist, and Agnes Ward, mezzo-soprano. A short and attractive program was well performed. Ethel Rand, soprano (with Jules Moullet of the faculty as accompanist), and Dorothy Bresse, pianist, appeared on the second senior recital. Both proved their possession of more than ordinary talent and performed a difficult program in a commendable manner. The third senior recital was given by Eleanor Short, pianist, assisted by Virginia Short, Mus. B. 1922, violinist. The largest audience of the year gave proof by its enthusiastic applause, of thorough enjoyment of the splendid performance.

Le Roy Brant, A. A. G. O., organist, and Mrs. Brant, mezzo-soprano, appeared in a joint recital in the First Methodist Episcopal Church, April 23, under the auspices of the American Guild of Organists. The work of both performers elicited warm praise from the critics.

Ben King and Nicola Di Lorenzo, violinists, gave a splendid performance of the Bach concerto for two violins before the Music Teachers' Association, April 10.

Mu Beta chapter of Mu Phi Epsilon gave a program in the First Methodist Episcopal Church in which talented members of the sorority gave ample proof of their fitness for professional work. C. D.

## PORTLAND TALENT GIVES ERNANI

Last Orchestra Concert of Season Heard—Interesting Recitals

Portland, Ore., April 29.—On April 25 the Portland Symphony Orchestra closed its twelfth consecutive season with a fine concert at the Heilig Theater. Guiomar Novaes, pianist, was the soloist, playing the Grieg concerto in A minor and three numbers by Liszt. She played superbly and was rewarded by the large audience with continued applause. Carl Denton led the orchestra in the accompaniment of the concerto, as well as in Tchaikowsky's *Pathetic* symphony and Charles Wakefield Cadman's *Thunderbird* suite. Cadman's suite pleased the audience.

### LOCAL TALENT STAGE OPERA.

Verdi's *Ernani* was sung in English by the Portland Opera Association on April 27 and 28. The cast included Mark Daniels as Don Carlos, Edward Moshofsky as Don Ruy Gomez de Silva, Neal H. Begley as Ernani, Mae O'Neill Feldman as Elvira, and, in other roles, William Thelen, Paul Davies and Hilda Lindborg. All acquitted themselves well. With a chorus of seventy-five voices and an orchestra of thirty men, Conductor Roberto Corruccini produced some admirable effects. The orchestra had a complete instrumentation. A ballet assisted. The costumes and scenery were very attractive. The association, which is made up of home talent, was organized ten years ago, and like the Portland Symphony Orchestra, it has done a great deal to establish a high musical standard here. This elaborate production of *Ernani* took place at the Public Auditorium.

### INTERESTING RECITALS.

Eva Gauthier, mezzo-soprano, and E. Robert Schmitz, pianist, gave a joint recital at the Multnomah Hotel, April 23. Their artistic work found much favor with the audience. Leroy Shield was Mme. Gauthier's accompanist.

Clara Low, a little Chinese girl, was presented in piano recital at the White Temple by her teacher, Paul K. Hutchinson. She gives promise of a bright future. J. R. O.

## SACRAMENTO TRIES TO SAVE OLD LANDMARK

Sacramento, Cal., April 30.—The Saturday Club offered a rare treat on April 19 when it presented the pianist, Guiomar Novaes, in recital. She is an excellent pianist and a thorough artist in every respect.

Sunday, April 15, was the occasion of a farewell service in the First Congregational Church on Sixth street. This is the oldest Protestant church in California, having been a part of this community for the past seventy years. (See photograph in last week's issue of the *MUSICAL COURIER*.) Only recently the congregation decided to sell the property and build farther away from the business district, where property values are not so high. This they did, and the new owner expects to commence tearing down the old building the first of the month. Since this farewell service,

which was notable for its congregation, some of whom have been in attendance ever since the first service, there has been started a movement headed by Mayor Albert Elkus and others for the purchase of the property by the city to be kept as a monument to California's early settlers. It is to be hoped that this movement will be successful, for it is most fitting that the old landmark be preserved the same as Sutter's Fort and Crocker Art Gallery. Fifty thousand dollars will save the property to the city. The Artist Concerts of the Saturday Club used to be given at this church and it is today the best auditorium for music in Sacramento because of its acoustics. A. W. O.

## SAN DIEGO POST-SEASON ACTIVITIES

San Diego, Cal., May 1.—The Amphion Club presented the Cadman Club—Wallace Moody, director, and Florence Wetzell, violinist—in an enjoyable recital recently. This club is an excellent aggregation of men's voices, and under capable leadership has made great strides. Mrs. Moody furnished support at the piano. Three numbers of special interest to San Diegans were *The Song of the Camp*, and two songs from the *Yosemite Suite*, by Humphrey J. Stewart. These are extremely well written and the club rendered them exceedingly well. Dr. Stewart assisted at the organ for his compositions and received a full measure of applause. Sharing the honors of the occasion, Mrs. Wetzell, a violin pupil of Auer, delighted everyone with her lovely tone, fine musicianship and charming stage presence. She was accompanied by Royal Brown. Gertrude Gilbert, president of the Amphion Club, was able to announce that the club has secured the services of Chaliapin for the final concert of this season.

The Students' Music Club recently entertained mothers and other friends with a program and informal reception at the studio of Mrs. L. L. Rowan. Original papers were read, and piano, vocal and violin numbers were presented by the young people. The president of the club this year is Mary Schick, who has proved herself to be an able executive. Gertrude Gilbert addressed the club on the importance of the work they are trying to do and told a little of the history of the early days of the Amphion Club which has grown from very small beginnings. The San Diego Students' Music Club is the youngest member of the California Federation of Music Clubs.

Laura de Turczynowicz gave an interesting address before the Three Arts Club, telling of many of her experiences in Europe during war times. Mrs. Raymenton, soprano, and John Morgan, tenor (both of whom are studying under Mme. Turczynowicz), sang.

Examples of Jewish ceremonial music were presented at the Unitarian Church under the direction of Loleta L. Rowan.

The Pacific Opera Company, Roscoe Shryock director, presented *La Traviata* with orchestra, chorus, soloists, scenery, and all complete to an appreciative audience in Germania Hall. E. B. B.

### Salzedo's Master Classes

Carlos Salzedo will, as usual, spend the summer months in Seal Harbor, Me. His time will be divided between his Master Classes and completing some important compositions for orchestra. Pupils from as far as California have applied for admission to these classes.

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## DETROIT SYMPHONY ORCHESTRA ENDS MOST SUCCESSFUL SEASON

The Detroit Symphony Orchestra ended the most successful season in its history with its fourteenth pair of symphony concerts in Orchestra Hall, Detroit, April 19-20. In the twenty-eight weeks of the season a total of one hundred and four concerts had been given. Detroit had twenty-eight symphony concerts, twenty Sunday afternoon concerts at popular prices, five Young People's Concerts and one special concert, and twenty-five concerts given in the public schools under the direction of the department of music in those schools. There were eighteen symphony concerts and seven Young People's Concerts given outside of Detroit. Of the symphony concerts, Buffalo had five, Ann Arbor had four, Ypsilanti had two, and there was one each in Lansing and Jackson, Mich.; Utica and Rochester, N. Y.; Urbana and Bloomington, Ill., and Kansas City, Mo. Buffalo had two Young People's Concerts and one each of these concerts was given in Jackson, Utica, Urbana, Bloomington and Kansas City. Mr. Gabrilowitsch conducted the twenty-eight symphony concerts in Detroit and thirteen of the symphony concerts out of town. The others, sixty-three all told, were under the direction of Victor Kolar, the assistant conductor of the orchestra.

The symphony concerts in Detroit, which are, of course, the most important work, were the most successful, not only artistically, but also financially as well, in the history of the orchestra and the results gave great satisfaction to William E. Walter, who had just finished his first year as manager. The patronage of these twenty-eight concerts showed a net increase of twelve and one-half per cent. over the season of 1921-1922 and an increase of between five and six per cent. over the season of 1920-1921, which was the most prosperous the orchestra has ever had.

The following were the soloists who appeared at the Detroit subscription concerts: Olga Samoroff, Paul Kochanski, Mme. Charles Cahier, Sergei Rachmaninoff, Reinhold Werrenrath, Richard Crooks, Georges Enesco, Ilya Schkolnik and Philipp Abbas, Bruno Walter, Maria Ivogün, Lamond, Helen Stanley and Merle Alcock, and Conductor Ossip Gabrilowitsch. The high marks of the season were reached by Mr. Gabrilowitsch in his first performances in Detroit of Richard Strauss' *Ein Heldenleben*—these in December and repeated at the final concerts by general request; the first performances in Detroit of List's *A Faust Symphony* in which the orchestra had the assistance of Richard Crooks, tenor, and the Orpheus Club of Detroit; and the first performances in Detroit of Mahler's *Second Symphony* in April when the orchestra had the assistance of Helen Stanley and Merle Alcock and the Detroit Symphony Choir.

Victor Kolar, the assistant conductor, won great praise with the remarkable programs he made for the twenty Sunday afternoon concerts and the finished performances which he gave to all of them. He also won much praise for the programs of the five Young People's concerts at which Charles Frederic Morse of Detroit was the lecturer.

The civic work done by the Detroit Symphony Orchestra is deemed in Detroit to have been decidedly worth while. The Board of Education was persuaded to appropriate the sum of \$5,000 for the expenses of twenty-five concerts to be given in the public schools as a part of the public school curriculum to which the children were to be sent and admitted free of cost. Sixteen of these concerts were given in the large auditorium of the Cass Technical High School; the others in different high schools with the exception of the final one—the music memory contest—which was given in Orchestra Hall. A conservative estimate is that between 55,000 and 60,000 heard these concerts, and of these children between sixty-five and seventy per cent. were from the grade schools. Only two programs were used, one in the first half, the other in the second half of the season, and the children were coached on these programs by the music teachers of the schools before they went to the concerts.

### OUTLOOK BRIGHT.

The outlook for next season in Detroit is exceedingly bright. The auction sale of boxes for the Thursday night concerts brought over \$23,000, which is \$5,000 more than they netted a year ago, and the renewals and applications for seats indicate a very substantial increase in the season sales both for the Thursday and Friday evening concerts. There are comparatively few changes in the personnel of

the orchestra and these changes have been made for its improvement.

The board of directors of the Detroit Symphony Society will next season try a most interesting experiment along the lines of civic work. They have engaged, for the year beginning June 1, Edith M. Rhett, who has had such a remarkable success the past two years in working for the cause of good music in Kansas City. Miss Rhett is a most accomplished lecturer on subjects musical and her work in Detroit will be as an active propagandist among all classes in the cause of good music and, incidentally, in the cause of the Detroit Symphony Orchestra. Mr. Walter during the past season has succeeded in rousing great interest among the women's clubs of Detroit and Miss Rhett has had outlined for her already a large amount of work in these clubs. It is also planned that she will do a great deal of work in the industrial plants of the city. As for the public school work, the plans have not yet even been outlined but Superintendent of Schools Cody and Thomas H. Chilvers, supervisor of music, are most enthusiastic over the coming to Detroit of Miss Rhett and promise her their most heartfelt and cordial co-operation in working out a viable scheme wherever the symphony orchestra can play an even more practical role in educating the young than it has in the past two years.

### GABRILOWITSCH FOR CALIFORNIA.

Mr. Gabrilowitsch plans spending the summer in California. Mr. Kolar will spend the greater part of the summer at his home in Long Branch, N. J. The tenth season of the orchestra will open with the first pair of symphony concerts Thursday and Friday evenings, October 18, 19, 1923. Already the following soloists have been decided upon: Efreim Zimbalist, Sophie Braslau, Ilya Schkolnik, Moriz Rosenthal, Frieda Hempel, Mischa Elman, Clara Clemens, Fannie Bloomfield Zeisler and Ossip Gabrilowitsch.

The Detroit Symphony Choir, which did such notable work a year ago and played such an important part in the performance of Mahler's second symphony the past season, will be revived next year. The choral director will be Victor Kolar, the assistant conductor of the Detroit Symphony Orchestra. It is planned to give Verdi's *Requiem* on Sunday night, November 11, Mr. Gabrilowitsch conducting, and *The Messiah* under Mr. Gabrilowitsch in the spring. In the middle of the season the choir will appear with the orchestra at one of the regular symphony concerts.

### PIPE ORGAN PRESENTED.

Mr. and Mrs. William H. Murphy, of Detroit, have presented to the Detroit Symphony Orchestra for installation in Orchestra Hall a magnificent pipe organ. The organ is being built by Casavant Freres, of St. Hyacinthe, Quebec. It will be ready for use the middle of next season. The organ is being built solely as an adjunct to the symphony orchestra. It will have four manuals and pedal organ, 60 stops, with a foundation of one thirty-two foot open diapason and one thirty-two foot reed. When Orchestra Hall was built, an organ room was placed on either side of the proscenium arch. Only the room on the right side will be used at present but if at any time in the future it should be decided to enlarge the organ a smaller room on the left side is available. The cost of the organ and its installation will be in the neighborhood of \$50,000.

### Summer Study in the Mountains

Anna E. Ziegler, voice specialist, will conduct master classes for singers and voice teachers at Woodstock in the Catskills, New York, beginning July 10. These classes are specially conceived to give in a concise way a clear understanding, immediately demonstrated, of the natural voice and its cultivation and possibilities. Also in this summer course there will be daily lessons on the Caruso breath control, besides song interpretation, and in fact all subjects related to the fine art of singing.



ANNA ZIEGLER

Teachers will have special consideration. They will have opportunity for open discussion, and learn without fail how the transition into the high voice was made by Caruso, the transcendent master singer. Also the master classes will bring out judgment of good music, build up model programs, and give a graded repertory of English, French and Italian songs as well as stage art.

Nothing can surpass the beauty of scenery at Woodstock; it is an art colony in the heart of the Catskill mountains, which nature has endowed with indescribable charm of scenery. A lovely running brook flows near the studio of Madame Ziegler, which is ideally situated on the estate of Willard Allen, himself an artist; a completely equipped hotel and restaurant on the grounds insure, at moderate cost, every convenience for students.

Each year a great number of artists arrange open air performances; practically all through the summer there are fine concerts, and in August the Maverick open air festival takes place.

Woodstock is the ideal place for voice study, the altitude being just right in carrying qualities. A trip to New York and return can be made within a day. All find health through voice study at Woodstock.

### Mannes School to Have Paris Extension

The David Mannes Music School announces that Alfred Cortot's series of Classes in Interpretation, given at the schools for two seasons, will take place next year in Paris during May and June, as Mr. Cortot will not return to America for the coming season. His assistant, Mlle. Berthe Bert, will be at the school again to prepare students for his European classes.

Although in the past Mr. Cortot has conducted the course in Paris, this is the first time it will be given only for students from America. Arrangements are being made through the French Government for reduced transportation rates and for special musical and cultural privileges to be granted the student party. There will be a number of scholarships available for the Paris extension course, the

recipients to be selected at a "concours" to be held the first week in October at the school, 157 East Seventy-fourth street, New York.

## Lazarus Monfried and the Jewish Musical World

By SARAH WOLFAW.

Another worthy enterprise has appeared on the horizon of musical interest, in the founding in New York of the Jewish Musical World, a monthly publication in the Yiddish language, the realization of a long felt want, especially to those Jews who do not read English and are therefore denied the great advantages derived from musical knowledge and information.

As a result of the world war and its after effects, New York City has practically become the world center of music, in which a liberal share of Jewish music is imparted. Most of the greatest Jewish cantors, composers and artists of Russia, Poland, Germany and other countries have made their homes in America, thereby creating a demand for a music magazine in Yiddish—the international language of the Jewish race, and the tongue of 2,000,000 out of the 3,500,000 Jews in the United States.

The Jewish folk song, traditional and ritual music, has recently been developed and exploited to a much greater extent than ever before. Every Jewish artist, particularly the singer, features one or two Jewish selections on his or her program, while some confine themselves altogether to recitals and concerts of Jewish music.

Owing to the progressive work of the Zionist movement, the national sentiment of the Jews has been widely extended and strengthened, fostering the call for Jewish culture in general, and Jewish music in particular. All of these facts have been instrumental in bringing about a need for a music magazine for the Jewish people.

Jewish music, however, is not the sole purpose of the Jewish Musical World. It particularly aims to foster and promote musical culture in general among its readers and their children. The Jewish Musical World, too, will make music a subject for common discussion between the older and younger generations, and perhaps serve the necessary purpose of establishing a closer communion between the two, and effecting a much needed assimilation of ideas. Another benefit is, that it will be a source of gradual enlightenment to well meaning parents, who do not read English, about the enormous amount of labor and money expended uselessly through the incorrect guidance and study of music, a great deal of which is due to the parents' ignorance of matters musical.

The founder and editor of this unique magazine is Lazarus Monfried. He has distinguished himself as a journalist, which field he entered at the early age of fourteen, writing not only essays and articles on current events, but also poetry, short stories and general fiction; he was also the editor of several publications and periodicals. His play, *In the Last Storm*, based on actual facts of the Jewish situation in Poland at the time of the last world war, and the liberation of Poland, is begun in the first issue of the Jewish Musical World and will be continued in the following numbers. Mr. Monfried is also a talented musician, who received his musical education at the Conservatory of Music at Warsaw, Poland, and is the composer and author of many Jewish songs, violin compositions, and a method of instruction for the violin which was praised by Efreim Zimbalist. Mr. Monfried is therefore fitted for the editorship of a music magazine of this character, and has the co-operation of the greatest Jewish journalists and musical authorities both here and abroad.

### Isa Kremer to Stay Here

Isa Kremer, the "International Balladist," discovered, after buying her ticket for Europe, that America is more interesting and so decided to remain here this summer. She found in Brooklyn, very near Prospect Park, a beautiful old fashioned house, built some fifteen years ago by an old couple. She bought the house and now is very busy visiting numerous furniture stores in New York.

The first thing she bought was a billiard table, the second a car, the third a dog. She already possessed a piano and a phonograph. But Isa Kremer says to her friends: "Just wait and you will see what I am going to make out of this house in a month or two."

### Roberts Soloist with Many Orchestras

Emma Roberts, contralto, was soloist with the Boston Symphony Orchestra in Cambridge, Mass., on May 3. She has now sung with the New York Symphony, New York Philharmonic, Chicago, Cleveland, Cincinnati, St. Louis, Philadelphia, New Haven, Russian, Detroit, Boston and Metropolitan Opera House orchestras.

### Graveure Repeats Berlin Triumph

The Metropolitan Musical Bureau has received a cable from Louis Graveure, baritone, that his first Berlin recital at Philharmonic Hall was sold out and he will give second and third recitals shortly.

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### The Elman-Auer Recital

Mischa Elman attracted an audience to his recital on Sunday afternoon, May 20, at Carnegie Hall, which taxed the capacity of the large auditorium. This recital differed materially from those heretofore given by him in New York, as it served to introduce Prof. Leopold Auer, his former teacher, to a metropolitan audience as orchestral conductor. Both Mr. Elman and Auer were greeted with thunderous applause upon entering the stage, which lasted several minutes.

Mr. Elman played with his accustomed artistry, arousing enthusiasm which beggars description. His broad, golden and luscious tone, as well as his impeccable intonation and unflinching technique were again the outstanding features of his artistic and highly finished performance.

His program contained three standard violin concertos: Vivaldi-Nachez in G minor, Beethoven in D major op. 61 (with cadenzas by Mischa Elman), and Tchaikowsky's D major op. 35. These three works were presented with orchestral accompaniment under the baton of Professor Auer.

That Mr. Elman played these concertos with perfection stands without saying. It would be impossible to determine which gained the greater applause. Despite the long and trying program, Mr. Elman was obliged to give two insistent encores, which were admirably accompanied on the piano by Josef Bomine.

A strange coincidence was the fact that last fall's concert season opened with a recital by Mischa Elman, who also practically closed the concert season of 1922-23 with this recital.

The New York Tribune says: "Mr. Elman's playing had its ups and downs, but he was in generally good form yesterday. His performance was vigorous and spirited but not affected, his tone held its clearness and smoothness through the slow, lyric passages, and the bursts of fireworks, though there were a few slightly rough points. For the Beethoven concerto, Mr. Elman had three cadenzas of his own, one for each movement, in which the various themes were thoroughly handled and ornamented to give an effective exhibition of the well known Elman technic. Much of the effectiveness of the performance was due to the conducting of Professor Auer. The veteran teacher was thoroughly at home with the baton, keeping a well proportioned liaison between the solo and orchestral parts." The New York Herald states: "Mr. Elman played on his fine Stradivarius instrument, which responded especially well to the touch of his bow in the classic composition of Vivaldi. . . . Mr. Elman's performance of the Vivaldi work had admirable qualities. In addition to the tone there was repose of delivery, a restful and elegant manner not always associated with the playing of the artist of tense, eager temperament. There was less to admire in the playing of the Beethoven concerto, in which the violinist seemed to lose a considerable degree of dignity of thought and of the depth of tone displayed in the Vivaldi music." The New York American comments: "Elman played the solo part of Vivaldi-Nachez concerto with fluency, luscious tone and accurate pitch. He interpolated three original cadenzas in the Beethoven D major concerto and ended the remarkable program with Tchaikowsky's concerto, a work, by the way, that was

the first to be played by Elman when he made his American debut about fifteen years ago."

### Skilton Directs Compositions at Kansas City

At the concert of the Kansas City Little Symphony, at the Ivanhoe Temple in Kansas City, Mo., on April 8, Charles Sanford Skilton conducted three of his short compositions at the invitation of director N. DeRubertis. These were the prelude to Electra, The Sandman and a Shawnee Indian Hunting Dance. These compositions are being played in the regular repertory of the Little Symphony on



CARL BUSCH AND CHARLES S. SKILTON, guest conductor of the Kansas City Little Symphony, photographed in front of the Busch home.

its concert tours. At this concert, Carl Busch, of Kansas City, also directed his Negro Carnival rhapsody. The orchestra was enlarged to fifty pieces for the occasion.

### Frank H. Warren Married

Frank H. Warren, music critic of The Evening World, and Mrs. Esther Judson Morgan, formerly of Syracuse, N. Y., and Montreal, were married May 21 at the bride's home, 471 Park avenue, the Rev. Malcolm James MacLeod of the Collegiate Dutch Church performing the ceremony. The bride's cousin, Dr. Walter Lester Carr of this city, gave her in marriage, and Mr. Warren's best man was Dr. Earl P. Lothrop of Buffalo. Mr. and Mrs. Warren are sailing for a honeymoon abroad, returning in August to their summer home at Naples, N. Y., on Canandaigua Lake.

### EMPORIA (KANS.) HOLDS ANNUAL MAY FESTIVAL

St. Louis Symphony Gives Two Concerts—Local Society Presents Victor Herbert Opera—Sacred Choral Music and Organ Recital Also Please

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## DETROIT SYMPHONY ORCHESTRA ENDS MOST SUCCESSFUL SEASON

The Detroit Symphony Orchestra ended the most successful season in its history with its fourteenth pair of symphony concerts in Orchestra Hall, Detroit, April 19-20. In the twenty-eight weeks of the season a total of one hundred and four concerts had been given. Detroit had twenty-eight symphony concerts, twenty Sunday afternoon concerts at popular prices, five Young People's Concerts and one special concert, and twenty-five concerts given in the public schools under the direction of the department of music in those schools. There were eighteen symphony concerts and seven Young People's Concerts given outside of Detroit. Of the symphony concerts, Buffalo had five, Ann Arbor had four, Ypsilanti had two, and there was one each in Lansing and Jackson, Mich.; Utica and Rochester, N. Y.; Urbana and Bloomington, Ill., and Kansas City, Mo. Buffalo had two Young People's Concerts and one each of these concerts was given in Jackson, Utica, Urbana, Bloomington and Kansas City. Mr. Gabriilowitsch conducted the twenty-eight symphony concerts in Detroit and thirteen of the symphony concerts out of town. The others, sixty-three all told, were under the direction of Victor Kolar, the assistant conductor of the orchestra.

The symphony concerts in Detroit, which are, of course, the most important work, were the most successful, not only artistically, but also financially as well, in the history of the orchestra and the results gave great satisfaction to William E. Walter, who had just finished his first year as manager. The patronage of these twenty-eight concerts showed a net increase of twelve and one-half per cent. over the season of 1921-1922 and an increase of between five and six per cent. over the season of 1920-1921, which was the most prosperous the orchestra has ever had.

The following were the soloists who appeared at the Detroit subscription concerts: Olga Samaroff, Paul Kochanski, Mme. Charles Cahier, Sergei Rachmaninoff, Reinhold Werrenrath, Richard Crooks, Georges Enesco, Ilya Schkolnik and Philipp Abbas, Bruno Walter, Maria Ivogun, Lamond, Helen Stanley and Merle Alcock, and Conductor Ossip Gabriilowitsch. The high marks of the season were reached by Mr. Gabriilowitsch in his first performances in Detroit of Richard Strauss' *Ein Heldenleben*—these in December and repeated at the final concerts by general request; the first performances in Detroit of Liszt's *A Faust Symphony* in which the orchestra had the assistance of Richard Crooks, tenor, and the Orpheus Club of Detroit; and the first performances in Detroit of Mahler's *Second Symphony* in April when the orchestra had the assistance of Helen Stanley and Merle Alcock and the Detroit Symphony Choir.

Victor Kolar, the assistant conductor, won great praise with the remarkable programs he made for the twenty Sunday afternoon concerts and the finished performances which he gave to all of them. He also won much praise for the programs of the five Young People's concerts at which Charles Frederic Morse of Detroit was the lecturer.

The civic work done by the Detroit Symphony Orchestra is deemed in Detroit to have been decidedly worth while. The Board of Education was persuaded to appropriate the sum of \$5,000 for the expenses of twenty-five concerts to be given in the public schools as a part of the public school curriculum to which the children were to be sent and admitted free of cost. Sixteen of these concerts were given in the large auditorium of the Cass Technical High School; the others in different high schools with the exception of the final one—the music memory contest—which was given in Orchestra Hall. A conservative estimate is that between 55,000 and 60,000 heard these concerts, and of these children between sixty-five and seventy per cent. were from the grade schools. Only two programs were used, one in the first half, the other in the second half of the season, and the children were coached on these programs by the music teachers of the schools before they went to the concerts.

### OUTLOOK BRIGHT.

The outlook for next season in Detroit is exceedingly bright. The auction sale of boxes for the Thursday night concerts brought over \$23,000, which is \$5,000 more than they netted a year ago, and the renewals and applications for seats indicate a very substantial increase in the season sales both for the Thursday and Friday evening concerts. There are comparatively few changes in the personnel of

the orchestra and these changes have been made for its improvement.

The board of directors of the Detroit Symphony Society will next season try a most interesting experiment along the lines of civic work. They have engaged, for the year beginning June 1, Edith M. Rhett, who has had such a remarkable success the past two years in working for the cause of good music in Kansas City. Miss Rhett is a most accomplished lecturer on subjects musical and her work in Detroit will be as an active propagandist among all classes in the cause of good music and, incidentally, in the cause of the Detroit Symphony Orchestra. Mr. Walter during the past season has succeeded in rousing great interest among the women's clubs of Detroit and Miss Rhett has had outlined for her already a large amount of work in these clubs. It is also planned that she will do a great deal of work in the industrial plants of the city. As for the public school work, the plans have not yet even been outlined but Superintendent of Schools Cody and Thomas H. Chivers, supervisor of music, are most enthusiastic over the coming to Detroit of Miss Rhett and promise her their most heartfelt and cordial co-operation in working out a viable scheme wherever the symphony orchestra can play an even more practical role in educating the young than it has in the past two years.

### GABRILOWITSCH FOR CALIFORNIA.

Mr. Gabriilowitsch plans spending the summer in California. Mr. Kolar will spend the greater part of the summer at his home in Long Branch, N. J. The tenth season of the orchestra will open with the first pair of symphony concerts Thursday and Friday evenings, October 18, 19, 1923. Already the following soloists have been decided upon: Efrem Zimbalist, Sophie Braslau, Ilya Schkolnik, Moriz Rosenthal, Frieda Hempel, Mischa Elman, Clara Clemens, Fannie Bloomfield Zeisler and Ossip Gabriilowitsch.

The Detroit Symphony Choir, which did such notable work a year ago and played such an important part in the performance of Mahler's second symphony the past season, will be revived next year. The choral director will be Victor Kolar, the assistant conductor of the Detroit Symphony Orchestra. It is planned to give Verdi's *Requiem* on Sunday night, November 11, Mr. Gabriilowitsch conducting, and *The Messiah* under Mr. Gabriilowitsch in the spring. In the middle of the season the choir will appear with the orchestra at one of the regular symphony concerts.

### PIPE ORGAN PRESENTED.

Mr. and Mrs. William H. Murphy, of Detroit, have presented to the Detroit Symphony Orchestra for installation in Orchestra Hall a magnificent pipe organ. The organ is being built by Casavant Freres, of St. Hyacinthe, Quebec. It will be ready for use the middle of next season. The organ is being built solely as an adjunct to the symphony orchestra. It will have four manuals and pedal organ, 60 stops, with a foundation of one thirty-two foot open diapason and one thirty-two foot reed. When Orchestra Hall was built, an organ room was placed on either side of the proscenium arch. Only the room on the right side will be used at present but if at any time in the future it should be decided to enlarge the organ a smaller room on the left side is available. The cost of the organ and its installation will be in the neighborhood of \$50,000.

### Summer Study in the Mountains

Anna E. Ziegler, voice specialist, will conduct master classes for singers and voice teachers at Woodstock in the Catskills, New York, beginning July 10. These classes are specially conceived to give in a concise way a clear understanding, immediately demonstrated, of the natural voice and its cultivation and possibilities. Also in this summer course there will be daily lessons on the Caruso breath control, besides song interpretation, and in fact all subjects related to the fine art of singing.



ANNA ZIEGLER

Teachers will have special consideration. They will have opportunity for open discussion, and learn without fail how the transition into the high voice was made by Caruso, the transcendent master singer. Also the master classes will bring out judgment of good music, build up model programs, and give a graded repertory of English, French and Italian songs as well as stage art.

Nothing can surpass the beauty of scenery at Woodstock; it is an art colony in the heart of the Catskill mountains, which nature has endowed with indescribable charm of scenery. A lovely running brook flows near the studio of Madame Ziegler, which is ideally situated on the estate of Willard Allen, himself an artist; a completely equipped hotel and restaurant on the grounds insure, at moderate cost, every convenience for students.

Each year a great number of artists arrange open air performances; practically all through the summer there are fine concerts, and in August the Maverick open air festival takes place.

Woodstock is the ideal place for voice study, the altitude being just right in carrying qualities. A trip to New York and return can be made within a day. All find health through voice study at Woodstock.

### Mannes School to Have Paris Extension

The David Mannes Music School announces that Alfred Cortot's series of Classes in Interpretation, given at the schools for two seasons, will take place next year in Paris during May and June, as Mr. Cortot will not return to America for the coming season. His assistant, Mlle. Berthe Bert, will be at the school again to prepare students for his European classes.

Although in the past Mr. Cortot has conducted the course in Paris, this is the first time it will be given only for students from America. Arrangements are being made through the French Government for reduced transportation rates and for special musical and cultural privileges to be granted the student party. There will be a number of scholarships available for the Paris extension course, the

recipients to be selected at a "concours" to be held the first week in October at the school, 157 East Seventy-fourth street, New York.

## Lazarus Monfried and the Jewish Musical World

By SARAH WOLPAW.

Another worthy enterprise has appeared on the horizon of musical interest, in the founding in New York of the Jewish Musical World, a monthly publication in the Yiddish language, the realization of a long felt want, especially to those Jews who do not read English and are therefore denied the great advantages derived from musical knowledge and information.

As a result of the world war and its after effects, New York City has practically become the world center of music, in which a liberal share of Jewish music is imparted. Most of the greatest Jewish cantors, composers and artists of Russia, Poland, Germany and other countries have made their homes in America, thereby creating a demand for a music magazine in Yiddish—the international language of the Jewish race, and the tongue of 2,000,000 out of the 3,500,000 Jews in the United States.

The Jewish folk song, traditional and ritual music, has recently been developed and exploited to a much greater extent than ever before. Every Jewish artist, particularly the singer, features one or two Jewish selections on his or her program, while some confine themselves altogether to recitals and concerts of Jewish music.

Owing to the progressive work of the Zionist movement, the national sentiment of the Jews has been widely extended and strengthened, fostering the call for Jewish culture in general, and Jewish music in particular. All of these facts have been instrumental in bringing about a need for a music magazine for the Jewish people.

Jewish music, however, is not the sole purpose of the Jewish Musical World. It particularly aims to foster and promote musical culture in general among its readers and their children. The Jewish Musical World, too, will make music a subject for common discussion between the older and younger generations, and perhaps serve the necessary purpose of establishing a closer communion between the two, and effecting a much needed assimilation of ideas. Another benefit is, that it will be a source of gradual enlightenment to well meaning parents, who do not read English, about the enormous amount of labor and money expended uselessly through the incorrect guidance and study of music, a great deal of which is due to the parents' ignorance of matters musical.

The founder and editor of this unique magazine is Lazarus Monfried. He has distinguished himself as a journalist, which field he entered at the early age of fourteen, writing not only essays and articles on current events, but also poetry, short stories and general fiction; he was also the editor of several publications and periodicals. His play, *In the Last Storm*, based on actual facts of the Jewish situation in Poland at the time of the last world war, and the liberation of Poland, is begun in the first issue of the Jewish Musical World and will be continued in the following numbers. Mr. Monfried is also a talented musician, who received his musical education at the Conservatory of Music at Warsaw, Poland, and is the composer and author of many Jewish songs, violin compositions, and a method of instruction for the violin which was praised by Efrem Zimbalist. Mr. Monfried is therefore fitted for the editorship of a music magazine of this character, and has the co-operation of the greatest Jewish journalists and musical authorities both here and abroad.

### Isa Kremer to Stay Here

Isa Kremer, the "International Balladist," discovered, after buying her ticket for Europe, that America is more interesting and so decided to remain here this summer. She found in Brooklyn, very near Prospect Park, a beautiful old fashioned house, built some fifteen years ago by an old couple. She bought the house and now is very busy visiting numerous furniture stores in New York.

The first thing she bought was a billiard table, the second a car, the third a dog. She already possessed a piano and a phonograph. But Isa Kremer says to her friends: "Just wait and you will see what I am going to make out of this house in a month or two."

### Roberts Soloist with Many Orchestras

Emma Roberts, contralto, was soloist with the Boston Symphony Orchestra in Cambridge, Mass., on May 3. She has now sung with the New York Symphony, New York Philharmonic, Chicago, Cleveland, Cincinnati, St. Louis, Philadelphia, New Haven, Russian, Detroit, Boston and Metropolitan Opera House orchestras.

### Graveure Repeats Berlin Triumph

The Metropolitan Musical Bureau has received a cable from Louis Graveure, baritone, that his first Berlin recital at Philharmonic Hall was sold out and he will give second and third recitals shortly.

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**The Elman-Auer Recital**

Mischa Elman attracted an audience to his recital on Sunday afternoon, May 20, at Carnegie Hall, which taxed the capacity of the large auditorium. This recital differed materially from those heretofore given by him in New York, as it served to introduce Prof. Leopold Auer, his former teacher, to a metropolitan audience as orchestral conductor. Both Mr. Elman and Auer were greeted with thunderous applause upon entering the stage, which lasted several minutes.

Mr. Elman played with his accustomed artistry, arousing enthusiasm which beggars description. His broad, golden and luscious tone, as well as his impeccable intonation and unflinching technique were again the outstanding features of his artistic and highly finished performance.

His program contained three standard violin concertos: Vivaldi-Nachez in G minor, Beethoven in D major op. 61 (with cadenzas by Mischa Elman), and Tchaikovsky's D major op. 35. These three works were presented with orchestral accompaniment under the baton of Professor Auer.

That Mr. Elman played these concertos with perfection stands without saying. It would be impossible to determine which gained the greater applause. Despite the long and trying program, Mr. Elman was obliged to give two insistent encores, which were admirably accompanied on the piano by Josef Boline.

A strange coincidence was the fact that last fall's concert season opened with a recital by Mischa Elman, who also practically closed the concert season of 1922-23 with this recital.

The New York Tribune says: "Mr. Elman's playing had its ups and downs, but he was in generally good form yesterday. His performance was vigorous and spirited but not affected, his tone held its clearness and smoothness through the slow, lyric passages, and the bursts of fireworks, though there were a few slightly rough points. For the Beethoven concerto, Mr. Elman had three cadenzas of his own, one for each movement, in which the various themes were thoroughly handled and ornamented to give an effective exhibition of the well known Elman technique. Much of the effectiveness of the performance was due to the conducting of Professor Auer. The veteran teacher was thoroughly at home with the baton, keeping a well proportioned liaison between the solo and orchestral parts." The New York Herald states: "Mr. Elman played on his fine Stradivarius instrument, which responded especially well to the touch of his bow in the classic composition of Vivaldi. . . . Mr. Elman's performance of the Vivaldi work had admirable qualities. In addition to the tone there was repose of delivery, a restful and elegant manner not always associated with the playing of the artist of tense, eager temperament. There was less to admire in the playing of the Beethoven concerto, in which the violinist seemed to lose a considerable degree of dignity of thought and of the depth of tone displayed in the Vivaldi music." The New York American comments: "Elman played the solo part of Vivaldi-Nachez concerto with fluency, luscious tone and accurate pitch. He interpolated three original cadenzas in the Beethoven D major concerto and ended the remarkable program with Tchaikovsky's concerto, a work, by the way, that was

the first to be played by Elman when he made his American debut about fifteen years ago."

**Skilton Directs Compositions at Kansas City**

At the concert of the Kansas City Little Symphony, at the Ivanhoe Temple in Kansas City, Mo., on April 8, Charles Sanford Skilton conducted three of his short compositions at the invitation of director N. DeRubertis. These were the prelude to Electra, The Sandman and a Shawnee Indian Hunting Dance. These compositions are being played in the regular repertory of the Little Symphony on



CARL BUSCH AND CHARLES S. SKILTON, guest conductor of the Kansas City Little Symphony, photographed in front of the Busch home.

its concert tours. At this concert, Carl Busch, of Kansas City, also directed his Negro Carnival rhapsody. The orchestra was enlarged to fifty pieces for the occasion.

**Frank H. Warren Married**

Frank H. Warren, music critic of The Evening World, and Mrs. Esther Judson Morgan, formerly of Syracuse, N. Y., and Montreal, were married May 21 at the bride's home, 471 Park avenue, the Rev. Malcolm James MacLeod of the Collegiate Dutch Church performing the ceremony. The bride's cousin, Dr. Walter Lester Carr of this city, gave her in marriage, and Mr. Warren's best man was Dr. Earl P. Lothrop of Buffalo. Mr. and Mrs. Warren are sailing for a honeymoon abroad, returning in August to their summer home at Naples, N. Y., on Canandaigua Lake.

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## OPINIONS OF THE PRESS

### Agnes Claire Brennan Makes Fine Impression

Agnes Claire Brennan, pianist, coach and teacher, has invariably won enthusiastic press comment wherever she has appeared in recital. She has a personality which puts her at once in sympathy with her audience and her artistic playing calls forth unstinted words of appreciation. Although Miss Brennan is very busy in her New York studio, teaching a large class and coaching many vocalists in interpretation, style and finish, and she spends some time at Marymount College, Tarrytown, N. Y., where she is an



Photo by Mishkin.

### AGNES CLAIRE BRENNAN

artist-instructor, still she finds time to give a recital herself now and then to satisfy many requests.

The New London Daily Globe said of her, following a recital in New London, Conn.:

Her program was one of great difficulty and required not only technique but also complete sympathy in the player. She possesses both to a remarkable degree. Her touch is strong and yet delicate and she gives color to her work. Her power, too, deserves special notice. Her work was finished and clean with the real musician's touch.

The New London Day, after noting that Miss Brennan "held her appreciative audience spellbound," added:

She possesses the unusual qualifications of having an almost perfect technique, absolute control over her instrument and lastly a sympathetic rendition. . . . The selections were given a rare charm as she interpreted them.

After a recital at Marymount College, the Tarrytown Daily News commented on her interesting program, which was "well arranged and varied, and one that served to display her ability both technically and artistically." It spoke of her "excellent technical equipment and true understanding of the classics," "adaptability to moods," "sympathetic, singing tone," and "energy and vigor in her playing, which she combines with poetic feeling."

Other press notices have included the following:

Miss Brennan has a distinctly individual style and characterization which create a remarkable impression; in addition she possesses unusual technical ability and expression.—Catholic Standard Times, Philadelphia.

Her brilliant interpretation of Brahms, Chopin and Beethoven aroused considerable enthusiasm.—Brooklyn Tablet.

Miss Brennan possesses uncommon power and skill and has an excellent singing tone. There was remarkable rhythm in her playing of Chopin's polonaise and her intelligent interpretation of Beethoven's sonata was much applauded. The artist displayed great energy and vigor combined with rare poetic feeling.—The Catholic News.

A Bach prelude and fugue, played with thermal clarity and warmth of tone. . . . Splendid technique and scholarly interpretation. . . . Insight and understanding. . . . One who strives to give what the composer intended should be given—unclouded with concepts of the performer. . . . She played with verve and dash heroic, with technique sure and certain, and left her audience spellbound.—Tarrytown Daily News.

### Out-of-Town Critics Praise Myra Hess

The appended are further indications of Myra Hess' successful receptions on tour:

She was the veritable living soul of the music she played.—Harrisburg Telegraph.

. . . . The amazing thing is that the artist made her audience visualize the whole procedure by her fairy like, gossamer touch. Words are almost inadequate to express her rendition of the Chopin group.—Harrisburg Patriot.

Miss Hess' interpretation, her soft touch, her wonderful left hand work, and her staccato chords all showed the technique of an artist and the soul of a true musician. . . . All in all, the least we can say of Miss Hess is that she is the personification of music.—Harrisburg Evening News.

Miss Hess' playing was not only delightful in every way, it was a refreshing relief, with that element of surprise which adds glamor and enhances pleasurable content.—St. Paul, Minn., Dispatch.

Keen intelligence, warmly tinted by imagination, a healthy virility and a faint exotic suggestion which is possibly due to the unrestrained individualism of the artist, were the noticeable features of the recital last night.—Minneapolis Daily Star.

Myra Hess revealed herself as one of the greatest interpreters upon her instrument heard here in many a day. Comparatively unheralded, her art seemed all the more miraculous, especially as it was illumined with the glow of temperament that warmed and sparkled at the same time.—Minneapolis Journal.

Miss Hess, a pianistic figure that we venture to predict will steadily grow in the esteem of musical America. . . . There are very few

living pianists who could give such a virile performance of the Schumann number; it is equally certain that from the standpoint of intellect none could surpass her. There was tenderness and dramatic intensity, pathos and passion, serene beauty and a massive dignity, and the facility with which the artist wove the severed parts into a coherent and convincing whole represented the highest type of musicianship.—Minneapolis Morning Tribune.

Miss Hess played as one has always heard her, with an irresistible suggestion of the music seeming to pour forth by no apparent means.—Winnipeg Evening Tribune.

It is evident that she herself uses her splendid technique only as a means to an end, that there is never a display of virtuosity for virtuosity's sake and never a sterile patch to serve as a bridge until an idea appears. It was all the expression of a woman whose playing is nothing but music, and music that glows with romance and warm temperament, fine reserve or abandon.—Manitoba Free Press.

### Mary Potter Returns from Four Months' Tour

Mary Potter, contralto, has finished a four months' tour as soloist with the Boston Symphonic Quartet, covering the States of New Hampshire, Connecticut, Rhode Island, West Virginia, Virginia, Pennsylvania, and including the cities of Washington, D. C., and Buffalo, N. Y. In every city where she appeared she won encore after encore, and the newspapers praised her with avidity so that her scrap-book is filled with flattering reviews. This is perfectly understandable to those who know and admire her fine personality and beautiful voice. One of these qualities alone sometimes wins an audience, but when both are combined, there is instant success.

From this mass of newspaper material are selected a few notices, as follows:

Miss Potter's singing was truly wonderful and her rendition of Mah Lindy Lou, A Lullaby, Hard Trials, The Old Road, and Tally-Ho, was faultless.—The Morning Irononian, January 31.

Of Miss Potter not too much can be said. She had a voice which caught the attention of everyone. . . . One of the features of her program was the perfect enunciation. Miss Potter sang selections of nearly every kind, her real power was in interpretation, and she possessed a pleasing personality that kept her listeners with her at all times. She was heartily applauded and was forced to give repeated encores.—Concord Evening Monitor, January 2.

Miss Potter, a native of Richmond, Va., is a very handsome young artist of stately and impressive appearance and charming stage presence. She possesses a full, rich mezzo-contralto voice of great natural beauty and wide range, over which she exercises a really remarkable power of control. Her articulation is perfect and each number was sung with the utmost ease and grace.—Farmville, Va.

One of the richest contraltos ever heard in Latrobe was brought forth in the charming person of Mary Potter. . . . She has a voice of notable richness of quality, and remarkable ability to produce



MARY POTTER

full wide compass. . . . These, added to her charming personal presence, made last night's entertainment one of rare enjoyment.—Latrobe Bulletin, February 6.

Miss Potter fairly charmed her audience with her marvelous and melodious contralto voice. . . . She sang the aria from Saint-Saëns' Samson and Delilah in a colorful and masterly style. The encore brought Indian Love Song, by Lieurance. For her second group Miss Potter sang Mah Lindy Lou (Strickland), A Lullaby (Wild), and Hard Trials (Burleigh), a negro spiritual, all delightfully given. . . . Her last group included The Old Road (Scott), Tally-Ho (Leone), and the Spring Song of the Robin Woman, by Cadman.

In the last number Miss Potter ascended to vocal heights and, although a contralto, reaching high G with ease. She was compelled to repeat it.—Chronicle and News, Allentown, Pa., March 8.

Mary Potter won instant and lasting favor with the audience with her splendid contralto voice and charming personality. Her numbers were all heartily applauded, and when she sang Love's Old Sweet Song for an encore the delight of the audience passed bounds.—The Evening Gazette, Port Jervis, N. Y., January 13.

### Van der Veer and Miller Praised

Some of the press criticisms which followed recent appearances of Nevada Van der Veer and Reed Miller are appended:

Mme. Van der Veer was warmly welcomed for her solo group; and again, as in 1922, she triumphed with that voice of hers which, in range and quality and which as she employs it, has its analogue in the cello when Casals makes the instrument utter the luscious tones and emotional transport that he alone can bring forth from the cello. "Glorious" is the only word with which to signalize the purity and richness and thrill of the high, mezzo tones of Mme. Van der Veer.—Halifax Herald, April 10.

Mme. Van der Veer is not new to Halifax. Last season won her a permanent place in the affections of music lovers here. She received a cordial welcome, and sang as always in a voice as rich and smooth as velvet, with an artistry that left nothing to be desired.—Halifax Morning Chronicle, April 10.

Mme. Van der Veer was even more satisfying this year than last, in solo, duet, trio or quartet. It is an old story to speak of the

beautiful quality, the unusual range, the evenness and richness of tone in every register; the ease and delight with which she seems to sing. Artist in every sense of the word, Mme. Van der Veer gave exquisite pleasure to her hearers.—Halifax Morning Chronicle, April 11.

Reached heights of artistic exaltation, particularly in some of Gerontius' speeches as sung by Mr. Miller. He sang the difficult role of Gerontius with a dramatic force and a fine insight into text and music.—Pittsburgh Dispatch.

Mr. Miller gave a fine interpretation of the role assigned him. He has an excellent voice of good range and seemed to have a thorough grasp of the situation.—Pittsburgh Press.

Mr. Miller disclosed a tenor voice of superior quality and used it with a remarkably high degree of intelligence.—Pittsburgh Sun.

Mr. Miller sang the long and very exacting role of Gerontius admirably, with a dramatic force that was never exaggerated and with a very gratifying insight into both text and music.—Pittsburgh Gazette Times.

### Dubinsky Explains His Ensemble Studio Work

Rochester, N. Y., now has a studio devoted especially to ensemble-playing, and this, which must exert great influence on music in that region, was recently established by Vladimir Dubinsky, well known New York cellist, now of the Eastman Theater. The reputation of this cellist as soloist and ensemble player is established, and he has behind him a record of such fine accomplishment in both fields that there is no question of his ability. The Rochester Democrat and Chronicle devotes nearly a column to this feature of its new musical life, stating in part as follows:

"There can be no question that here in America both the importance and the charm of chamber music are being widely appreciated as they have not been before," said Mr. Dubinsky. "But while we see larger and larger audiences for chamber music concerts, we do not find anything like the amateur performance of chamber music which makes an important part of the home musical life abroad. The demand for expert players, for trios, quartets, all forms of small ensembles will have effect on the ambition of talented students to prepare for ensemble playing; this is applying the law of supply and demand. But the pleasure of ensemble playing in the home, and the great education in musical taste and musical understanding which come from real acquaintance with chamber music, seem to me to provide a field for the special teaching of ensemble playing.

"I find that it is possible not only to teach the mere technique of ensemble playing, but also much about the form of music; in fact, the good ensemble player must know considerable about form in music. . . . The method of conducting an ensemble studio is quite simple. I have, we will say, a pianist with fair technique, and a violinist; I arrange for studio time at which I meet these two players with my cello and we begin the study of a Haydn trio. At once the individualities of these players make trouble, and the idea of cooperative performance is the first thing to master. Later it may be that another violin or a viola is added to the ensemble; even more instruments, if there is general interest in all chamber music forms. The solo-study of piano, violin or viola, is done elsewhere, of course, and I endeavor to make my work cooperate with the solo-study being done by my pupils, or to supplement the work that had been done by them."

### Norfleet Trio's Popularity Proven

Within forty-eight hours after the last of a series of four concerts given by the Norfleet Trio in Oklahoma City, one local impresario reported twenty letters and thirty-seven telephone calls demanding that they be re-engaged at once for the next season. The educational and young people's programs of this youthful and able trio are proving popular everywhere.

The critic of the Shawnee (Okla.) Morning News told his readers:

The program given last evening by the Norfleet Trio was a rest and a refreshment from the technical displays so often met with, yet the artists had an abundance of technique, although it was not flaunted. . . . Catharine Norfleet's imitation of the barnyard fowls was most amusing. She fairly made her violin crow and cackle, to her own amusement as well as that of the audience. A group of more classical numbers, including the last movement from Beethoven's trio in E flat and Schubert's Fairy Tale Waltz concluded the program.

After declaring that the Norfleet's Saturday afternoon recital in Oklahoma City was "one of the outstanding features of the entire musical season," the Daily Oklahoman said:

The general outstanding impression left by the playing of the Trio was their true and exquisite interpretation. When they appeared in New York recently the several critics of leading daily newspapers differed in their opinions as to which was the greatest artist of the three. This was easily explained Saturday when one devoted one's self to listening to one particular instrument—the pianist, the violinist, or the cellist—for, as one listened, each in turn proved the best. They have not only talent, but real musicianship and the truest artistic appreciation of music.

On this spring tour, which, as usual, took the Norfleet Trio to the Gulf, they played for schools, colleges and music clubs from Pennsylvania to Texas.

### Roselle Captivates Audiences in Middle West

"St. Joseph audiences have had so many great artists in recent years that they have become discriminating and extremely exacting, yet Anne Roselle more than satisfied all expectations and demands," declared the St. Joseph News-Press, when the young soprano recently appeared there as soloist with the Minneapolis Symphony Orchestra, which she will accompany to the Pacific Coast, singing in over thirty large cities en route. The same paper continued: "She is a finished artist and has everything in her favor. She is called a dramatic soprano and while she fully deserves this description, her voice has also a lyric quality of great beauty. She sings with perfect smoothness and exquisite taste. She has highly developed her art, yet her voice has the pristine freshness of youth. She is attractive and gracious, too, and should go far on the road to fame, so unusual are her talents."

The St. Joseph Gazette, enthusiastic over her charming personality, as well, agreed: "She more than delighted her audience. She possesses a voice of rare beauty, crystal clear, limpid and bell-like in its delightful quality. Miss Roselle sings as though singing were the most beautiful thing she could offer a hungry world and she delights in pleasing. To hear her is an experience worth remembering. She is an artist different from others. Her smile is different—it is sincere and sweet and at once intriguing. Her audience loved her from the first."

A similar ovation was accorded her in Omaha: "Anne Roselle," wrote the Omaha Evening World-Herald, "added considerable luster to the program with her two important numbers. Her voice is of lovely quality, fresh, musical and of great range. She throws herself unreservedly into her work and is convincing throughout on account of her absolute sincerity. She has besides a charming stage presence."

According to the Omaha Evening Bee: "Miss Roselle was delightful in every way, in voice, manner of singing and stage presence. Her voice is of very beautiful quality with special power and beauty in its high tones. She sings with clean-cut technique, with a surety that never fails her and with convincing art in her interpretations."

### De Vere-Sapio in Florida

Clementine De Vere-Sapio paid Jacksonville, Fla., a professional visit recently, giving a recital at the Woman's College, and quite won all hearts with her beautiful singing and genial personality, as is noted in these comments from two local papers:

Her recital in the same hall during the preceding season had prepared the way with many of her hearers for the program of last night; these were as eager in anticipation of the pleasure of the evening as were those to whom the experience was new.

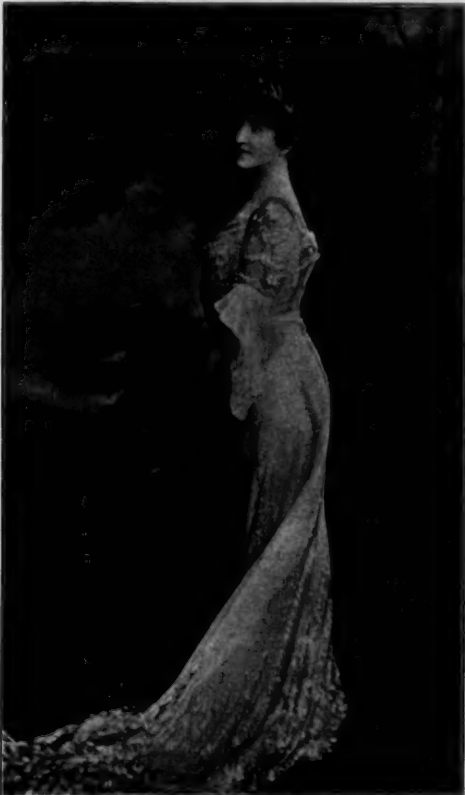
Mme. Sapio's beautiful soprano voice, of wide range and great power, under perfect control, was a delight to her many hearers. The interpretations of every mood brought to the audience a beautiful impression of the emotion of which the song was born.

The program offered art songs from many nations—art songs that became living works of art in the rendition.

Mme. Sapio was fortunate in having her daughter, Olga Sapio, of the College of Music faculty, to aid her by the artistic playing of the accompaniments. Miss Sapio's work as an accompanist never gave greater pleasure than on this occasion.

Beatrice Horshugh and Miss Sapio played Sonatina by Dvorak for violin and piano with the finish that the public has learned to expect when they offer such a number.—Jacksonville, Fla., Daily Journal.

A large and appreciative audience greeted Madame Clementine de Vere-Sapio at her recital last evening. Madame Sapio opened with a group of French songs, the first of which, Le Nil, by Leroux, was accompanied by the violin. The second group, consisting of two interesting songs by young Italian composers, and the charming April by Tosti, was a delight, both by the artist's pure beauty of voice and



CLEMENTINE DE VERE-SAPIO

by her clear and lovely diction. Madame Sapio is justly famed for her interpretation of the role of the Jewess in the opera by Halevy. She gave the audience proof of this by her masterly rendition of the celebrated aria in which she showed to the full the perfect control of her voice and her unerring musicianly feeling, which is a gift in itself. In the final numbers, which included songs by Grieg, Gray and Terry, special mention should be made of the Spanish songs by Oms, which indeed carried with them the true atmosphere of Spain, sung as they were with complete understanding of the composer's mood; also of an unusual composition by Marion Bauer, entitled Nocturne, which proved full of atmosphere and beauty. D'Almeida (Spanish lullaby) was added to the program by request, Miss Horshugh playing the violin obligato, which was specially written for her by Romualdo Sapio; also A Little Prayer by Kennedy Rusch and Le Minor by Gustave Ferrari.

Olga Sapio assisted at the piano in her usual artistic and sympathetic manner in Dvorak's charming Sonatina for violin and piano which gave great delight to the audience and made a fitting interlude in an unusually fine program.—Jacksonville, Fla., Courier.

### Gunster Captivates Corning, N. Y.

Following his appearance under the auspices of the Musical Art Society of Corning, N. Y., on April 18, one of the local papers commented upon the singing of Frederick Gunster as follows:

The soloist could not have been more happily chosen. He was Frederick Gunster. If there is a single thing lacking in the performance of that personable and amiable young tenor he has effectually concealed that lack of art with art more subtle. Mr. Gunster has taken his work seriously and that attitude is rewarding him by threatening to make him one of art's favorites. He has a rare dramatic and sympathetic presence, phrasing, diction and enunciation, and a range of correct tone production that seems the more impossible because he goes, like the wind on an aeolian harp, where he listeth. And all with an engaging smile and a lack of visible effort with ease that is only rivaled by his simulation of great reserve volume under perfect breathing control. His is a really trained voice made at will to become both a telling dramatic medium and an instrument of emotion.

All this he amply proved by a generous and admirably varied program ranging from language display to negro spirituals. He was recalled many, many times but at the close his voice seemed as sweet and lovely and fresh as ever. These things must be said of young Mr. Gunster and that they are true is evidenced by the fact that he completely captivated the audience, Corning altogether forgetting that it is expected collectively to be cold and unresponsive, many a new white glove being ripped across a shapely plump palm in consequence. Thus to Mr. Gunster goes another palm, not intended as a pun, that of receiving the warmest and most sincere reception yet accorded to a Musical Art soloist, and there have been several notable ones.

### "Nyiregyhazi Was Wonderful"

After the appearance of Nyiregyhazi in Williamsport, Pa., recently, the Gazette and Bulletin said in part:

Everything which had been said or written in praise of the genius of Erwin Nyiregyhazi, the Hungarian pianist, prior to his concert, became a series of unsatisfactory and futile words to those who were

(Continued on page 66)

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# Steinway

## Musical Comedy, Drama and Motion Pictures

The new offerings for last week were as follows: Monday evening, April 14, at the Winter Garden, Al Jolson in *Bombo*, reopened for a limited engagement of four weeks, marking the comedian's return to the playhouse where he first won stardom; at the Frazee Theater, for its second bill, the Ethiopian Art Theater, comprising all Negro players, presented Shakespeare's *Comedy of Errors*, and another folk play by Willis Richardson, entitled *The Broken Banjo*; on Thursday evening, April 17, Dew Drop Inn, a new musical play in which the Messrs. Shubert are introducing James Barton, the dancing comedian, as a star, opened at the Astor Theater, the book having been written by Walter De Leon and Edward Delaney Dunn, the music by Alfred Goodman, and ensemble numbers by Sigmund Romberg; Sweet Nell of Old Drury appeared on Friday, April 18, at the Forty-Eighth Street Theater, the Equity Players' revival of Paul Kester's famous comedy, with Laurette Taylor in the title role, the production being scheduled to run four weeks.

### THE RIVOLI.

The picturization of Ibanez's interesting story, *Enemies of Women*, with Lionel Barrymore and Alma Rubens in the leading roles, returned to Broadway last week when it played to crowded houses at the Rivoli. It is a remarkably fine picture and its interpolation of authentic data should make it of unusual value from an historical standpoint. There is an unusually fine musical score made especially for the work by William Frederick (?) and excellently played by the Rivoli Orchestra, Josiah Zuro and Emanuel Baer conducting, relieved by the organ with J. Van Cleft Cooper and Frank Stewart Adams at the console. The length of the picture made it impossible to have anything else but a brief prologue. This consisted of a dancing feature with Lillian Powell, Betty May and Lenore Scheffer.

### THE CAPITOL.

First honors on last week's program go to the overture, when Erno Rapee conducted the Capitol Orchestra through the thirteenth Hungarian Rhapsody. The special arrangements for this number were also by Mr. Rapee. Bela Nyary was again the cymbalom soloist. On Friday evening the huge theater seemed to be filled to absolute capacity and after the brilliant rendition of the overture the audience almost cheered. The writer has heard many demonstrations over the excellent playing of this organization, but there was a spontaneity about Friday's performance that many times heretofore has been lacking.

S. L. Rothafel's special divertissement contained many favorites, such as the dancing by Gambrielli to the music of Saint-Saëns' *Swan*, and Spanish dances by Doris Niles. One of the soloists for the week was the first cellist of the orchestra, Yasha Bunchuk, who played brilliantly and emphasized the excellent musicianship of individual members of the Capitol orchestra.

Mr. Rothafel also arranged one of his characteristic prologues to the feature picture which was Charles Ray in

*The Girl I Love*, based on a poem of Riley's. The film, by the way, was saccharine and of the usual Ray quality. Charlie Ray is getting to be a big boy now and it is obvious that he will have to forsake his youthful roles. Going back to the prologue, it was a potpourri of songs and dances. The principal singer was Evelyn Herbert. After the feature the second soloist on the program was another member of the Capitol orchestra, Ary Van Leeuwen, the first flutist. There are many who are strongly in favor of Mr. Rothafel featuring his orchestral members as soloists, and every time one has appeared the writer always heartily supports the idea, for it would be difficult to secure more satisfactory musicians than those employed here. Furthermore it cements a stronger relation between the regular patrons of the Capitol and the individual musician.

### THE STRAND.

The entire program here for the past week was entertaining, and more than worth the price of admission. The feature picture, *The Isle of Lost Ships*, was a rather skilful achievement by Maurice Tourneur of the story by Crittenden Marriot. The whole film was fantastic, and while the majority of the scenes were obviously sets in the studio, still the effect was unusually good. One felt that the comedy, *Yanks vs. Giants*, a new Hal Roach film, was a strong contender for first place. That gang of youngsters is absolutely irresistible and the little Negro baby that one has seen in so many of these films is developing into an extraordinary comedienne. The audience laughed itself sick and particularly in the scene in which she rode the disc on the phonograph the audience simply howled. These comedies are certainly a joy and are infinitely superior to the trashy slap-stick stuff some of the theaters show.

The musical items of the program were also of interest. The principal soloist was Estelle Carey, soprano, who quite brought down the house with her rendition of Openshaw's ballad, *Love Sends a Little Gift of Roses*, and the prologue was sung by the Strand Male Quartet.

### THE RIALTO.

It was an all-screen program last week at the Rialto, the orchestra, under Joseph Littau and Ludwig Laurier, however, doing some excellent work and meriting recognition. There were two features. The first of these was Captain F. E. Kleinschmidt's *Adventures in the Far North*, which aroused such favorable comment when shown at the Rivoli the week preceding and which proved well worth seeing a second time. The second feature was *Sixty Cents an Hour*, a delightful comedy with Walter Hiers and Jacqueline Logan in the leads. C. Sharpe Minor at the Wurlitzer scored a success in a skit called *Hats*. It was really surprising to find the number of different characteristic hats there are as shown on the screen while the organ sounded bits of well known melodies in keeping. The Rialto Magazine was the remaining unit on the program.

MAY JOHNSON.

## ACROSS THE COUNTRY

(Continued from page 57)

pupils of Professor and Mrs. Winfield Abell at their studio, assisted by Paul Keefer, well known cellist. Signe Larsen, a pupil of Mr. Abell, who recently was awarded a scholarship in music at the Scudder School, New York, was Mr. Keefer's accompanist and also brilliantly played the *Magic Fire* music from the opera *Die Walküre* (Wagner).

Throughout all the churches splendid musical programs were given on Easter Sunday. At the First Presbyterian Church, the cantata, *Death and Life*, by Shelley, was given at the morning service, and in the evening *The Resurrection*, by Manney, was beautifully sung by Isabelle Bibbins, soprano; Leila Joel Hulse, contralto; George O'Brien, tenor, and Everton Stidham, baritone, with Clayton E. Hotchkiss, organist-director. Gounod's oratorio, *The Redemption*, was given by the choir of the First Congregational Church, the soloists being Emily Roosevelt Chadderton, soprano; Elizabeth Cameron Sweet, contralto; Harold McCall, tenor, and James Mix, baritone. Berrian R. Shutes was organist-director.

A splendid performance was given in the Stamford Theater on the night of April 18, of a little sketch on the art of making certain kinds of music, perpetrated by Clayton Hotchkiss, the cast being members of the Schubert Club. This musical skit was called *Music A La Carte*, and at this performance won the hundred dollar prize donated for the best act, eight other clubs competing.

Under the auspices of the Schubert Club, Max Dittler, pianist, a pupil of Godowsky, and Leila Joel Hulse, contralto, appeared in a joint program, both artists being well received. At the closing recital of the Schubert Club, held on Wednesday, April 25, the club orchestra, under the direction of Mrs. G. Grant Leonard, gave an enjoyable program, assisted by Dorothy Cook, pianist. The first Peer Gynt suite, op. 46, of Grieg's, was given a fine interpretation by the orchestra, and the Mozart concerto in C major was splendidly handled, with Miss Cook at the piano.

As a Music Week attraction, Dr. Sigmund Spaeth, Ph.D., gave an illuminating lecture on the Common Sense of Music with illustrations on the piano. Another interesting event of Music Week was the All-American program, given by American-trained artists, with several compositions by Stamford composers. The trio for violin, cello and piano, played by Mr. and Mrs. Oliver Hoyt Anderson and Walter Strong Edwards, composer (at the piano), was beautifully constructed.

E. A. F.

San Diego, Cal.—(See Music on the Pacific Slope).

San Jose, Cal.—(See Music on the Pacific Slope).

Tuscaloosa, Ala., May 4.—Rossini's *Stabat Mater* was rendered by the choir of the First Presbyterian Church under the direction of Mrs. Edgar Harden Phifer with Mrs. Alston Maxwell, organist. The solos were sung by Irvin Dugins, tenor; M. T. Maxwell, bass; Mrs. E. H. Phifer, contralto, and Mrs. Hayse Tucker, soprano. The chorus choir gave fine support and the rendition was noteworthy

in every respect. Harold Price interpolated an interesting organ selection.

L. B. P.

Washington, D. C., May 5.—Phillip Gordon, pianist, established for himself here an important place in the ranks of the recital artists when he appeared last night. His able assisting artist was Elinor Whittemore, violinist, whose numbers were given artistic and satisfying renditions. A technician of unusual facility of execution, Mr. Gordon has clarity, unusual dynamic effects and a rich variety in tone. His interpretations were sane and wholesome. This interesting recital was given in Masonic Auditorium, May 3. It was well attended and appreciated.

D. F. G.

### Additional News

Easton, Pa., May 6.—The Easton High School Glee Club and Orchestra gave their spring concert, under the direction of James B. Beam, before a large audience. James Steel Jamison, tenor, assisted, singing with much finish, and accompanied by J. Warren Erb of New York. Edith Lipschultz, violinist, and Florence Stone, pianist, added to the evening's pleasure by their rendition of *Meditation* from *Thais*.

The College Hill String Quartet with Russell Schooley, baritone, and Earle Douglass Laros, pianist, gave a concert in the Easton Public Library. The quartet and pianist played effectively in the Schumann quintet. Russell Schooley who is always heard with pleasure was especially pleasing in *The Song of the Volga Boatmen*. Allan R. Schwechten gave excellent support at the piano.

The Aeolian Quartet (men's voices) of Allentown, Pa., under the direction of S. W. Unger, gave a well prepared and interesting program in the College Hill Presbyterian Church. The concerted numbers were well done and the solos by the members were given with finish and musicianship. Mr. Unger, at the piano, added to the evening's pleasure.

G. B. N.

Enterprise, Ala., May 13.—La Forge Music Club met at the home of Mrs. W. H. Edmonds when Mrs. C. H. Andrews and Beatrice Hannon were joint hostesses. The program consisted of violin and piano solos by members of the club.

J. P. M.

Fort Collins, Colo., May 10.—Ruth Graves and Faith Reiser, who will receive degrees of bachelor of music and certificates entitling them to teach public school music from the Conservatory of Music of the Colorado Agricultural College, gave their senior piano recital on May 8 to one of the largest audiences ever attending a student recital. Both played well and showed careful training. In addition to the two seniors presented by Mrs. Alexander Emslie, teacher of piano, the program included vocal numbers by Paul Crist and Donald Bliss, baritones, and George James, tenor.

E. A. H.

Fort Wayne, Ind., May 6.—The Morning Musical series ended with the appearance of Rachmaninoff, who played at the Palace Theater.

Mme. Schumann Heink was greeted by a large audience upon her appearance at the Majestic Theater, May 5, and gave a long and enjoyable program, which concluded

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with several "request numbers" such as *The Rosary* and *Silent Night*. Schubert's *Erl King* was one of the gems of the program, the accompaniment being superbly played by the accompanist, Katherine Hoffman. Florence Harde-man's violin numbers lent added interest.

The South German Male Chorus of Karlsruhe, Baden, sang at St. Paul's auditorium, making such a favorable impression that a return date was at once arranged. The men's voices blended like one great organ with Director Heinz Frohlich playing upon it. All but two of the songs were sung in the native tongue which was appreciated by the large German element in this city.

The oratorio *Elijah* was sung at Trinity Episcopal Church by a choir of men and boys numbering sixty, under direction of Organist Frederick G. Church. The title part was sung by Frank E. Stouder, long recognized here as a capable bass soloist. A few days after the oratorio was sung Mr. Church left for Europe where he will study in London and Paris.

The Sigma Eta Society, a group connected with the European School of Music of this city, has been giving a noon-day musicale each month at the Chickering-Ampico studios. On one program a talented child, Edith Louise Bailhe, daughter of Mr. and Mrs. George Bailhe, who are at the head of the school, appeared and displayed both musical and dramatic ability.

The sixth Sunday afternoon musicale of the European School series was given May 6 at the Little Art Theater. David Baxter, bass, was presented in five groups of songs. Mr. Baxter is thoroughly equipped with a knowledge of the singer's art and showed his versatility by singing equally well the *Tinker's Song* from the Old English and Huhn's dramatic *Invictus*.

Mrs. Frank I. Brown is giving a series of musicales at the Packard studios introducing the Packard reproducing piano as accompanist for soloists. Some of those who have sung are Luella Feiertag, Mrs. Burnie Wolf, Paul Harmon and Carlton Gauld.

Emel Verweire, one of the best accompanists in the city, is giving a series of invitational musicales at her home on Kinsmoor Avenue. One of the most delightful of these had as honor guests Eric Delamarter, the well known organist and assistant conductor of the Chicago Symphony Orchestra, and Hugo Fox, bassoonist with the same organization. Mr. Delamarter gave a talk during the evening on musical appreciation and the possibilities of music culture in community centers.

The Glee Club from Purdue University appeared at the Majestic Theater during its recent tour of the State and sang a long and varied list of songs under direction of Edward W. Frank. The program concluded with Mendelssohn's *Hunter's Farewell*, the song which all contestants had to sing at the International Glee Club contest held in Chicago in February. Purdue's Seven Syncopators demonstrated that the saxophone can outdo the bassoon in clown effects.

E. W. H.

Georgiana, Ala., May 9.—Mrs. Fulford presented the following pupils in a recital recently: Lenn Arant, Ernestine Mills, Doris Weathers, Audrey Jones and Jessie Mae Chapman. The program was especially interesting. Florence Golson, Alabama's noted blind composer, was represented by two numbers—*The Bird With a Broken Wing* and *Little Boy Blue*. A Garden Lullaby, sung by the Glee Club, and the solos by Mrs. Fulford were special features of the program.

J. P. M.

Greenville, Ala., May 12.—The Auburn Glee Club gave a splendid concert here recently.

Mrs. P. V. Spier presented her students in a piano recital.

There was an Olde Folkes Concert given here under the direction of C. Guy Smith, of Montgomery, with some of the best talent of the town taking part.

J. P. M.

Hanover, N. H., May 6.—The newly formed Community Orchestra under the leadership of Maurice Longhurst gave its first concert in Webster Hall, Dartmouth College, before a crowded house. The following program was played: Schubert, *Unfinished Symphony*; Beethoven,



## OPINIONS OF THE PRESS

(Continued from Page 63).

privileged to hear him, and it was the consensus of opinion that mere words could not begin to transmit a conception of his marvelous mastery of the piano.

A slender boy in appearance, he proved to be anything but that in his interpretations. Under his hands, with their remarkable strength, the instrument became a living thing, filling the auditorium with ringing tones or subdued, mellow notes at his will. He displayed wonderful agility and his chromatic runs and trills were a revelation to his audience. His ability in this phase of piano artistry was noticeable especially in the last two numbers on the program, St. Francis Walking on the Waves, by Liszt, and Faust Fantasie, by Gounod-Liszt.

It would be difficult to name one particular number in which he triumphed, as all were on a par with one another. The first, sonata G major, op. 37, by Tchaikowsky, gave him ample opportunity to demonstrate the extent of his powers. Other numbers which brought out the individuality of his interpretations and their beauty were the Liebestraum of Liszt, Rigoletto Fantasie by Verdi-Liszt, and Chopin's Nocturne.

At the close of the program, Nyiregyhazi responded to the continued applause with Prelude in C Sharp Minor by Rachmaninoff, played as a local audience had never before heard it.

## Gigli Accorded a Real Triumph

Said the Memphis Commercial Appeal of May 1, concerning the concert given there by the famous Metropolitan tenor:

Gigli is an artist of fine qualities. His voice traces music with flowing lines of grace, with discriminate ease, and beauty of proportion. It broadens with warmth and vibrancy, with tensely and power, into the glowing fullness of a magnificent flame of song and emotion. That dramatic quality is another characteristic of Gigli's musical ensemble. He lives in the music, he interprets it through his own medium, never forgetting that he has something to transmit. He brought surges of enthusiasm from the audience. After the pleasantry of Donaudy's Quando il diavol nacque with that mischievous manner, one was ready to believe the fact that the celebrated tenor could run out on the stage—which he did, if seeing is believing. Musical crowns do not lay heavy, so that a quite human and gifted tenor had all the fun of a happy and delighted boy, with generous sharings by all present. For the sympathetic quality of his voice, for the ease and fluency of his singing, for the magnetic and dramatic power and the sincerity of his readings, Gigli is deservedly one of the great singers of the day, worthy to occupy the high place of a noble art.

Helen Hobson, the assisting artist with Mr. Gigli, was good for eye and ear. Tall and handsome, of attractive manner, Miss Hobson provided an enjoyable part of the program. Her soprano is of rare quality, high and fine and pure of tone, an exquisitely lyric voice.

## Frieda Klink at the Pittsburgh, Kans., Festival

Pittsburgh, Kans., liked Frieda Klink, contralto, at its recent festival, as the following would indicate:

Frieda Klink, contralto, in the recitative and air, O Thou That Tellest Good Tidings to Zion, proved herself an artist of rare ability, and her success was more enhanced in the following numbers. Miss Klink sings with a temperamental warmth and has that genuine contralto which is seldom found. She made a distinct impression with a rich, mellow warmth of tone throughout her extended range.—Pittsburgh Sun, April 28.

The Messiah has not been sung in Kansas by a better quartet. Miss Klink is a true contralto without the frequently heard division between the lower and higher registers. She is also definite and sure in bearing, both vocally and on the platform.—Kansas City Times, April 28.

## Dan Beddoe Carries Off Honors

On the opening night of the Golden Jubilee of the Cincinnati May Festival, Dan Beddoe was the tenor soloist in the performance of Mendelssohn's Elijah. "The glorious

success of the concert," said one of the critics, "was due in large measure to his impeccable oratorio style, particularly his impressive rendition of the surpassingly beautiful aria, If With All Your Hearts." Excerpts from reviews of this concert which appeared in Cincinnati dailies are reproduced herewith:

Of the soloists, Dan Beddoe, tenor, unquestionably carried off the honors. The thunderous applause which burst from the audience at the conclusion of his aria, If With All Your Hearts, was not by any means simply a tribute to a fellow-citizen, but a spontaneous recognition of his finished art, his exceptionally beautiful voice and his sympathetic and intelligent interpretation. He sang the aria not only with exquisite beauty of tone, but with spiritual depth of feeling. He scored equally well in his big aria of the second part, Then Shall the Righteous Shine Forth, and received similar ovation.—Mrs. Lewis Hillhouse in the Commercial Tribune.

Dan Beddoe, in oratorio, sings as one who can give of his best because he feels thoroughly at home. His aria, If With All Your Hearts, was given with an authority which years of acquaintance lend. The Beddoe voice is still as powerful as ever. He sang the famous aria with its traditional flavor and was roundly and deservedly acclaimed by the audience.—Augustus O. Palm in the Enquirer.

Mr. Beddoe was in as glorious voice as when first he came to Cincinnati to sing for us those oratorio parts in which still he is unexcelled, in which still he has few rivals.—Mrs. N. P. Smith in the Times Star.

It is safe to say that no more finished and perfect singing has been heard here for years than Daniel Beddoe's If With All Your Hearts.—Lillian Plogstedt in the Post.

Mr. Beddoe also was one of the soloists at the Columbus Spring Festival on April 23, when he sang the tenor role in Handel's Judas Maccabaeus. J. Jones, in the Columbus Dispatch, stated that Mr. Beddoe interpreted Judas Maccabaeus in a masterful manner and that his execution of Sound an Alarm gave a thrill to the audience.

As is well known, Mr. Beddoe has a large class of vocal pupils at the Cincinnati Conservatory of Music. Among those appearing in graduating recitals this year were Mrs. R. Saylor Wright, Marthalyne Tripper, Minnie Leah Nobles, Vivian Dolores Breaks, Anna May Payne, and Clifford Cunard.

## A Busy Four Days for Vreeland

Jeannette Vreeland recently appeared in four concerts in four days, the engagements including Boston, Mass., with the Federated Men's Glee Clubs; at the Columbus, Ohio, and Syracuse, N. Y., festivals, and with the Hamilton, Ontario, Centenary Choir. These concerts brought the following comment from the critics:

Miss Vreeland has a voice of much natural beauty and flexibility.—Olin Downes, Boston Post.

Her clear, ringing tones and forthright unaffected style of singing pleased her hearers, if applause is any test.—Boston Globe.

Miss Vreeland possesses a very pleasing lyric soprano voice, which she handles in a manner that suggests much schooling.—Columbus Dispatch.

Jeannette Vreeland has a beautiful lyric soprano voice, well placed and skillfully handled. She displayed great flexibility and her tones were equally clear and sparkling throughout her entire range. She takes high B flat with ease; she has a keen sense of rhythm and her distinct enunciation made her singing of the sprightly melodies a rare treat.—Syracuse Post-Standard.

Jeannette Vreeland used her beautiful soprano voice to the best advantage. It is remarkable for its clarity of expression and purity of enunciation, in strong contrast to so many singers, who with voices

eminently pleasing fail to make their words distinguishable.—Syracuse Evening Telegram.

The house gave vent to their delight when Jeannette Vreeland, soprano, sang two arias, Vissi d'Arte, from Puccini's La Tosca, and the happier Waltz Song, from Romeo and Juliet, with the same rare vocalization with which she delighted in the oratorio the previous evening.—Syracuse Journal.

She has a delightful voice and an equally delightful personality.—Syracuse Herald.

Miss Vreeland has a beautiful clear and sweet soprano with not a harsh note in her register. She sang with an easy and charming grace, and telling effect.—Hamilton Herald.

Miss Vreeland, whose sweet and pure soprano voice was heard to much advantage in her various numbers, at once created a pleasing impression, which was deepened after each of her contributions to the program.—Hamilton Spectator.

## Grattan Sings for Radio

The following notice from the Kansas City Times shows that Bernardine Grattan is active in the west. This young coloratura soprano is making a success of her career and a brilliant future is confidently predicted for her.

Miss Grattan has been heard a good deal in concert. She originally hailed from McPherson. Although she is a coloratura, and made the Il Bacio and Caro Nome sparkle appropriately and properly, she also does lyric songs with unusual grace. In the last class last night were the Mendelssohn On Wings of Song and one of the Irish songs, Little Town in the Old County Down, the first of which gave her more opportunity and consequently was most interesting. Miss Grattan's accompaniments were played by Stewart Wille and were polished and artistic.

## "More Interesting Than Most"

This was the comment of the Boston Globe Critic after Florence Trumbull played in Boston. The account goes on to speak of her "well judged avoidance of the hackneyed concert repertory. . . . She can make a piano sing a melody—and she can play with nuances and subtleties."

"Played without technical faults," says the Transcript, and the Boston Herald ventured to expatiate at some length on her "unorthodox" program, commending her, as did all the critics, for this deviation from the beaten path.

"With a very competent technic at her command and sound musical feeling, Miss Trumbull played what might be called stoutly. . . . A musician, indeed, she seems to be more markedly than a pianist, for while she set forth the musical content of her program with all lucidity, she appeared to concern herself little with piano effects as such. . . . By her musical intelligence, her honesty and also a certain warmth of temperament she held the attention firmly."

While in Boston (Miss Trumbull's recital took place there at Steinert Hall, April 17) Miss Trumbull played for Mr. Montoux, of the Boston Symphony Orchestra, who praised her playing greatly. She was also heard by several managers and made several bookings as a result of her appearance. She will play in Boston again in the early fall.

## Althouse for Another Summer Engagement

Paul Althouse has been engaged for a recital at the University of North Carolina, Chapel Hill, N. C., on July 19, thus adding to the unusually large number of appearances the Metropolitan tenor will make during the warm weather.

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*Weekly Review* OF THE *World's Music*

HUNDREDTH ANNIVERSARY YEAR

1823



1923

JONAS CHICKERING

*Extract from the speech of the Hon. Calvin Coolidge,  
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